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Monday next (March 20).
Monday next (March 20).
April 10.
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April 10.
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WANTED,

First-class Attractions for
First-class Attractions for
First-class Attractions for

April 10,
April 10,
April 10,
April 10,
April 10,
April 10,
and
from Aug. 7, onwards
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.

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122, Shaftesbury-avenue, London, W.1.

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April 3.
April 3.
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Vacant (through obliging).
April 3 and 17.
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March 20.
March 20.
March 20.
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Easter Vacant,
Easter Vacant,
Also May 29.
Also May 29.
Also May 29.
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Vacant
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With Esmen Pickering.
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The Romantic Musical Play.
"GIRL O' MY HEART."
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"A WEEK-END."
"A WEEK-END."
First Vacancy, July 17,
Sept. 4, 18.

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"A LITTLE BIT OF FLUFF."
April 24; May 1, 8; July 3.

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CHARLES MACDONA'S NO. 1 COMPANY in the great Haymarket Theatre success,
"QUALITY STREET."
WANTED, May 8, Sept. 25, and on.
29a, Charing Cross-rd., W.C.

"THE JEFFERSONS."
Sixth Year of Tour.
"THE PARTNERS."
The Most Successful Comedies Touring.
Wilfrid Shine in his Original Characters.
WANTED, Once or Twice Nightly,
April 10, 17, 24, July 10, Aug. 7.
Three Nights each Play, if desired.
A. DOUGLASS,
Winter Gardens, New Brighton.

Katharine Morris
presents
"LOVE AMONG THE PAINT-POTS."
The Successful Comedy by Gertrude Jennings.
From the Aldwych Theatre.
By arrangement with Reandean.
All the original scenery and dresses.
Strong cast.
WANTED, April 10 and on, with exceptions. Once or twice nightly.
Re dates, ARTHUR KNIGHT,
125, Highbury New Park, N.5.

The "Real Thing" in Western Plays.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
WANTED, First-class Theatres, with large holding capacity, April 24, May 1, 8, 15, 29, on, with exceptions. A. MELVILLE, Lyceum Theatre, W.C.2.

"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres, April 3, 10, 17, May, on, with exceptions.
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 1, 8, on with exceptions.
Alexandra Duma's Masterpiece,
"MONTE CRISTO."
Wanted, May 1, 8, 15, June 5, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, May 1, 8, 22, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, May 22, June 5, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

WANTED, March 27 and April 17 (North). "TRILBY."
Charles Garry as Svengali and full London company and production.
Wire, HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2. Telephone, Gerrard 7167.

"THE CHOCOLATE SOLDIER."
The World-famous Comic Opera.
Once or Twice Nightly.
WANTED, April 3 (follow Rugby), April 24 (follow Norwich), also Aug. 7 (between Torquay and London).
Apply, HUBERT WOODWARD,
Broadmead House,
Panton-street, S.W.1.

"ARE YOU A MASON?"
New Scenery and West-End Cast.
THIS WEEK, PENGE EMPIRE.
Refer H. J. Gulliver, Esq., and E. G. Merrie, Esq.
WANTED, April 3, April 24, onwards, with few exceptions.

"JANE."
This week, HIPPODROME, BOSCOMBE.
With original Cast.
Vacant onwards, with few exceptions.
SALARY OR SHARE.
Apply to
A. W. JAMES or JOE SHOEBRIDGE,
1a, Southampton-row,
Holborn, London, W.C.1.

THEATRES WANTED.

THOS. C. DAGNALL'S TOURS.

"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.
WANTED,
The following dates are Vacant for Autumn, 1922:—Aug. 14 and 28, Sept. 25.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various Companies:—
April 24 and May 1, Aug. 10 (3), 14, 21, and 28, Sept. 4, Oct. 2, 9, and 30, Nov. 6.

All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

WANTED, Monday next, also 27th, "Cherries" Revue. Big comedy and singing show. Strong cast. Wire "CHERRIES," Palace, Holbeach, Lincs.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-street, W.C. Regent 5754, 3917. Telegrams, "Maimye, West Strand." Will artists known to me write, enclosing photograph?

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

IDA LILLE.
WANTED, All-round Dancers, Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, Children to train for Charity Shows, Dancing, Singing, &c. Call, 11-6, STUDIOS, 7, Paddington-st., Baker-st., W.1.

ARTISTS' WANTS.

WANTED, by Singer (Contralto), to Join First-class Concert Party, for Seaside Season.
Box 618, "The Era."

WANTED, Revue, or Halls, March 20, by GENE AND GENEE, Comedy Duo, The Quaint Dame and Dainty Soubrette. Wire, 24, Lane-end, Staithes, Yorks.

WANTED, by HENRIETTE and SELINA, those well-known artists, at lib. for C.P. in and around London; Violin, 'Cello, Piano, pretty singing. Move well. Beautiful wardrobe. Offers, 9, Alberta-rd., Enfield, Middlesex.

WANTED by refined Tenor, good voice, sings with ability, engagement, April 3, onwards. Music Halls, &c.; Lancashire and Yorkshire area pref. Write with confidence, terms, &c., Box 658, "The Era."

WANTED Known, WILFRED WATSON, Comedian-Producer, disengaged until May 20. P.A., 165, High-road, Chiswick, W.4. 'Phone, Chiswick 1509.

WANTED Known, expert Skater, Knockabout, Pantomimist, open to join Act or Partner. HESS, Rotunda, Liverpool.

MUSIC HALL ARTISTS WANTED.

WANTED, immediately, Comedy Acts, double, single, and musical engagements of one week offered in the Channel Islands. Send terms, &c., to Box 651, "The Era." Note.—Boats now leave Weymouth late Saturday and return via Southampton Mondays. No agents.

WORKMEN'S HALL, BLAENAVON, MON.
WANTED, for April 17, Easter Week, Variety, strong Musical Acts, Musical Comedy, and Drama or Revue, or Combination.
Write in, giving full particulars, and lowest salary or sharing terms,
JOHN DAVIES, Secretary.

WANTED, Applications from good Variety Turns. Revue, Comedy, Opera, Dramatic, and other Companies, for Engagements at the Palladium, Llandudno Communications to be addressed to the SECRETARY, The Llandudno Palladium, Ltd., Llandudno.

MUSIC HALL ARTISTS' WANTS.

WANTED, March 20, April 17, 24, MADGE GOODALL, Double-voiced Vocalist, Comedienne, and Dancer. Public Hall, or Castle Gate, Tickhill, Rotherham.

WANTED, VARIETY OR PRODUCTIONS, ELSIE CROSS, THE YORKSHIRE TOMBOY. THE ONLY ORIGINAL NOVELTY COMEDIENNE AND CONCERTINA REG. LEWIS. MANAGER. S.M. AND PARTS, AND SUCCESSFUL HEBREW COMEDIAN. THIS WEEK, QUEEN'S T., LEEDS.

WANTED, Monday, on, ERIC GIBBS, Light Comedian, in latest song successes. Wire, 97, Dean-street, W.1.

Scotland's Premier Musical Act.
TONY WARD.
WANTED, Monday next, also 27th, 12 different instruments. Olympia (or H.A.) 6, Melbourne-st., Coalville, Leicestershire.

WANTED, by MONS. BELLINI, Sensational Equilibrists and Daring Aerial Trapeze Gymnast (two distinct acts). Still at liberty for first-class tenting, circus, carnivals, or fêtes and galas. Thanks proprietors for offers, but must have reasonable terms. All communications to Springwood House, Littlemoor, Pudsey, near Leeds.

WANTED, March 27, April 3, by ATLAS-VULCANA GIRLS. One Act or Full Variety, as presenting March 20 at Temperance Hall, Merthyr. Till Sunday, Gosford Lodge, Fulham.

WANTED, Monday next, VIONA BANJO QUARTETTE; variety or revue. Wire, c/o McLELLAN, 5, Hillstreet, Glasgow.

GREAT BEN BOJAMAA TROUPE.
GREAT BEN BAJOMAA TROUPE.
6 French Moroccan Arabs, Acrobats, Lightning Tumblers, Pyramid Act, as known. This week, New Theatre, Northampton.
WANTED, Monday Next, March 20, 27, April 10, 17, 24, on with exceptions.
Wire for Monday Next.
No Sole Agent.
P.S.—Close any bill with great success. Great Speciality for Galas, Fêtes, &c.

CIRCUS ARTISTS' WANTS.

WANTED, MLLE. HETTY, Graceful Tight Wire and Rolling Globe Artist, at lib. for Tenting, Music Hall or Revue. P.A., 418, Lower Addiscombe-rd., Croydon.

MUSICIANS WANTED.

WANTED, VIOLINIST-CONDUCTOR, CONVERSANT WITH HIGHEST CLASS PICTURE THEATRE REQUIREMENTS. MUST NOT ONLY BE FIRST-CLASS EXECUTANT, BUT ALSO POSSESSED OF THE NECESSARY SHOWMANSHIP TO CARRY THROUGH MUSICAL INTERLUDES IN BEST POSSIBLE STYLE. PERMANENCY AND EXCELLENT SALARY FOR THE RIGHT MAN. FULLEST PARTICULARS IMMEDIATELY TO GENERAL MANAGER, NEW PAVILION THEATRE, NEWCASTLE-ON-TYNE.

WANTED, Musical Conductor with Repertoire. Apply, with full particulars and wages required, to Box 725, "The Era."

WANTED, Experienced Rep. (male); must be good or useless; 6 days, no Sundays; commence Monday next; wages £4 10s., 5 hours per day. Apply Phil Bekker, Central Picture Theatre, Folkestone.

WANTED, Lady Violinist (Repetiteur) for London Hotel; hours, 6.45 to 9.45 p.m.; 6 evenings in week; only good orchestral players need apply, by letter only, stating terms, to A. HALLERTON SHAW, 17, Mapesbury-court, Shot-up-Hill, Brondesbury, N.W.2.

WANTED, a few Violin Leaders (with libraries), for the summer months, on liner orchestras. Please call and interview ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, Leader, to open Monday, March 27; permanency to suitable person; A.M.U. terms. Apply MANAGER, Hippo., Exeter.

WANTED, first-class Solo Violinist as Leader, summer season commencing June 3 till Sept. 30; 3 performances daily; audition London. Please write terms, &c., Box 708, "The Era."

WANTED, for
SCALA CINEMA,
HAMMERSMITH,
Good Leader-Violinist, with Library. No fancy prices paid.
Audition Thursday, 10.30 to 1.
Bring own music.
Apply, MANAGER, above.
Also good Lady 'Cellist.
Audition Thursday, 3 p.m.
Will Miss Gardner, of Hampstead, write?

WANTED, a brilliant Violiniste, soloist and leader, concert work. Also Lady Drummer (tymps., glocks., bells); comfortable summer engagement; age, ref., to Box 698, "The Era." Terms.

WANTED, competent Solo Violinist for Café, and also to act as first violinist in orchestra; A.M.U. terms. Apply, MANAGER, Picture House, Norwich.

WANTED, for the Grand Hall, Camberwell, Violinist, able to lead. Apply MUSICAL DIRECTOR, as above.

WANTED, immediately, good Violinist. Applicant must be well up to Picture work; hours, 3-5, 6.30-10. Terms, exp., and full particulars to M. D., 42, Windmill-st., Gravesend. P.S.—Comf. and permanent to suitable musicians.

WANTED, good, sound Violinist able to lead, for cinema in Midlands. State terms and experience.
Box 713, "The Era."

ROYAL PARKS MILITARY BAND.
HYDE PARK.

WANTED, First-class Solo Cornet and First Trombone for summer season: 19 weeks, commencing May 1. No other vacancies. Apply, by letter only, to CHARLES GODFREY, Musical Director, 10, Porden-road, Brixton, S.W.2.

WANTED, Lady 'Cellist, for Summer Season Engt. (Lancashire), 5 months; good solo and orchestral player; non-union. Full particulars, Box 697, "The Era."

WANTED, a good 'Cellist, for trio, in high-class cinema; 3 performances daily; open Monday next, March 20. Terms and full particulars to MUSICAL DIRECTOR, Picture House, Northgate-street, Chester.

ILFRACOMBE MUNICIPAL ORCHESTRA.
WANTED, First-class 'Cellist, also Orchestral Pianist (Gents.), for Season, Easter to October. State age, experience, refs., and salary required. MUSICAL DIRECTOR, Burwood, Rawdon, Leeds.

WANTED, Orchestral Organist (Male). Reed. Audition Wednesday, 2.30. EMPRESS CINEMA, Upper-street, Islington.

WANTED, Organist, capable of manipulating large 3-manual organ; must be accustomed to playing with orchestra. Apply, with references, &c., to HAMILTON, Kinnaird Picture House, Dundee.

WANTED, an Experienced Pianiste and 'Celliste, to complete a Ladies' Trio, for a small Picture House, country town. A nice, comfortable berth. State lowest terms and full particulars, T. McDERMOTT, Playhouse, Bromsgrove.

WANTED, Lady Pianist for Seaside Hotel, commence Easter; live in. Particulars to Box 723, "The Era."

WANTED, good Concert Pianist (lady or gent.) for March 17. Send terms, SULLIVAN, 20, Bevenden-street, East-rd., N.

WANTED, PIANIST, FIRST-CLASS FOR LADIES PERMANENT ORCHESTRA.
LIVE OUT.
STATE SALARY AND REFERENCES.
MANAGER,
BUXTON HYDRO HOTEL,
BUXTON.

WANTED, Relief Pianist, lady or gent. Apply, 12 till 1 p.m., Thurs., GRAND CINEMA, Holloway-road.

WANTED, first-class Orchestral Pianist; pictures only; open March 27; no Sundays; afternoons and evenings, 5 hours daily. Full particulars to MUSICAL DIRECTOR, 23, Carlton-street, Hornginlow, Burton-on-Trent.

WANTED, first-class Pianist, also 'Cellist, for Scotland; cinema; evenings only. Terms and experience to ZELBA, 107, Highbury New Park, Highbury, N.

WANTED, good Orchestral Pianist (gent.), 6 evenings and 2 matinées. Apply, Thursday, 2.30, ELECTRIC THEATRE, Upper Norwood.

WANTED, Relief Pianist for small Cinema, S.W. London; half an hour nightly and Saturday matinée. Write, stating lowest terms, to Box 724, "The Era."

WANTED, Orch.-Pianist, 3 mats., 6 evgs., £4 15s. Also Orch.-Organist, 2 mats., 6 evgs., £4 10s. Both for Cinema. Open Monday next, if possible. State age, full partics., &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Orchestral Pianist, for Dances and Programme. Write, with full parts. and terms, to AUG. COOK, 11, Coval-road, S.W.14.

WANTED, Lady Harmonium Player (Singer) to join gentleman Concertina Player, for busking. Terms equal shares. Advertiser will provide instrument. W. SAGE, 44, Acton-street, Kingsland-road, E.8.

MUSICIANS WANTED.

WANTED, 'Cellists to write for particulars of "5th String (E) Adapter" and "'Cello Tunecometer." No screws, no alteration to 'Cello. Can be adjusted for trial on any 'Cello and removed in 5 minutes, leaving no marks. Violinists should see the "Violin Tunecometer." WILKINS, 30, Cardiff-road, Luton.

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Instruction given in standard works, Tavan arrangements, &c.
Music lent for home study.
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Summer and Seaside Orchestras now being arranged. All Artists apply.
Managers can hear and engage any number or single Artists at above Studios.
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Interview and audition any morning except Saturdays.
Complete Orchestra, Trios and Deputies provided at shortest notice.

All Applications for Classes, Orchestras, Trios, Registration (for engagements) to W. E. BOYCOTT.

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WANTED, Lady Violinistes, 'Cellistes, and Pianistes requiring exp., join the NORTH LONDON ORCH. CLASSES. Terms, &c., Box 628, "The Era."

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WANTED, Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

PROFESSIONAL VIOLINISTS NOTE.

WANTED Known, an Eminent Violin Virtuoso and Musical Director is prepared to accept a few talented pupils who are desirous of becoming first-class orchestral players, soloists, and leaders. Box 687, "The Era."

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WANTED, First-class, experienced Drummer; must have Tympanies, all effects, and side drum; evenings only; no Sundays. Apply personally, The Palladium, High-road, Wood Green, N.

WANTED, Jazz Drummer, also Saxophonist (able memorise); both must be conversant with present refined West End style, and able to sing most of latest numbers. Write with stamp, stating terms, times free for audition; no war-time prices. Box 728, "The Era."

WANTED, First-class Musicians for Blue Halls, Hammersmith; must be used to cinema work. Apply, by letter only, MUSICAL DIRECTOR, Blue Halls, Hammersmith, W.

WANTED, Musicians used to Dance Music; 3 nights a week. Violinist, able to lead. Clarinet. Pianist. Drummer. W. F. HURNDALL, King's Hall, London-road, S.E.

WANTED Known, Orchestral Classes, Violin, Viola, Banjoline and Piano Lessons. Pupils trained for the Profession. Engagements obtained. Rehearsal weekly. Orchestra of 40. ALGERNON CLARKE, Conductor, The London Concert Orchestra, 28, Lonsdale-rd., Barnes, S.W. Telephone, Hammersmith 1566.

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TEL., WILLESDEN 1632,
OR MUSEUM 4427.

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WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Orchestration, Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 62, Knox-road, Forest Gate, E. 7.

WANTED, Violinists to try Ital., Silk E String; sample 4d. Write for lists. M. DIR., The Cinema, Bishop's Stortford, Herts.

WANTED, Songs and Pianoforte Music for publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED Known, Music on Hire. Best Cinema Music in the World. Finest Repertoire in the Country. Mention instruments when writing. The price will suit you. CINEMA MUSIC LIBRARY, 25, Seaford-rd., West Ealing, London, W.13.

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MUSICIANS' WANTS.

WANTED, Resident Musical Conductorship, by first-class Musical Director (piano or baton); fully experienced, theatre, variety, &c.; South preferred. MUS. DIR., Garden Cottage, Prospect place, Hastings.

WANTED, engagement, Musical Director (Piano); large library, for pictures. A. ARCHBOLD, 27, Lambeth Palace-road, S.E.

WANTED, April 11, by brilliant Violin Soloist, Mus. Dir., similar Continental ways of playing than principal Belgian Leaders of Maisons Lyons, W. End, London; thoroughly experienced in café, hotel, and cinema; audition in London any morning; first-class references and good library, including Tavan, Alder's, Mouton arrangements.

M. D., 136, Chatham-street, Reading.

WANTED, by Conductor-Violinist, Jazz or Orchestra; can double Banjoline; extensive library; free at once to deputise. Apply, Box 683, "The Era."

WANTED, Engagement, on or after March 27, Pianist-Conductor. Good library; first-class references and experience. MADELINE GOOCH, 16, Spurstowe-road, Hackney, E.8.

WANTED, Engt. by Violin Conductor and Pianiste, together or sep.; exp. cinema or café; fine library; Tavan, Alder, &c. LEADER, 1, Rudgrave-pl., Egremont, Liverpool.

WANTED, engagement, Conductor (Piano-Baton); compose, arrange; excellent refs. WALTER SCOTT, 51, Beaufoy-road, Plaistow, E.13.

WANTED, by Famous Conductor-Violin Virtuoso, great draw and attraction, Hotel, Club, or Cinema. Grand library. Only first-class engagements, where artistic music required, entertained. Box 730, "The Era."

WANTED, Engt. by good Rep. Violiniste (lady); fully experienced; good tone and reader; at lib.; season or perm. Box 706, "The Era."

WANTED Known, Violinist-Repetiteur wants work; fully experienced, 45, West Hill-road, Southfields, S.W.18. 'Phone, Putney 282.

WANTED, Engt. by Violin (Rep.), young man, exp. any bus. F. L., 26, St. Margaret's-rd., Barking.

WANTED Known, young lady Violiniste-Leader, Pianiste, and 'Celliste, desires Engt.; thor. exp.; big library; at liberty now. 69, Craven Park-road, Harlesden, N.W.

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WANTED, Engagement, Lead, Rep., Sec. Violin (gent.); cinema; M.U.; trio arranged. W. S., 40, Constance-road, East Dulwich, S.E.22.

WANTED, engagement, Leader-Violiniste; also Pianist. Good refs., &c.; large library. Write, VIOLINIST, 2, Brighton-road, Stoke Newington, N.16.

WANTED, by first-class Violinist (Leader), any kind of work; distance no object. Apply, VIOLINIST, 20, Gosfield-street, Gt. Portland-street, W.1.

WANTED Known, Engagement by Violin Virtuosa, as Leader and Soloist; great draw and attraction; extensive library; also a first-class 'Cellist; can supply orchestra if desired. MUSICAL DIRECTOR, 26, Marchmont-st., Russell-square, London.

WANTED, Permanent Engt. by experienced Violiniste; can supply own library; disengaged March 18. VERNON, Buckland Picture House, Dover.

WANTED Known, Lady Violinist open to accept Deputising, Sunday evenings afternoons, during the week; thoroughly experienced. VIOLINIST, 4, St. Peter's-road, Tufnell Park, London, N.

WANTED Known, disengaged, Violinist and 'Cellist (ladies); exp. hotel, café, cinema; good refs. Write 'CELLISTE, 43, Heigham-road, East Ham.

WANTED Known, Violiniste Disengaged; open for Deputising; hotel or cinema; ex. library; supply Trio or Quartet. HETTY AUSTIN, 68, Frobisher-road, N.8.

WANTED, Engagement, any business, by Lady Vocalist-Violinist. Is also Pianiste; excellent refs. APPLEBY, 5, New Walls-road, Totterdown, Bristol.

WANTED Known, Experienced Solo-Violiniste disengaged. Write, "VIOLINISTE," 74, Petherton-road, Highbury, N.5.

WANTED, by lady Violinist, to join concert party, for summer season, Solo Violin, and willing deputise at piano. Can pay part exes. Apply, M. MACKIE, Chedworth, Glos.

WANTED Known, Advertiser is open to Entertain with violin for expenses only. H. MORTON, 25, Linthorpe-road, Stamford Hill. 'Phone: Dal. 1117.

WANTED, Engagement, Violinist (at lib.); any business; disengaged March 27; extensive library; can supply pianist or 'cellist, joint, son; terms moderate; highest references. H. PARKER, 1, Low-street, Bradford, Yorks.

WANTED, Afternoon Engagement, by experienced Violinist. Good solo tone. VIOLINIST, 81, Chester-road, Watford.

WANTED, by Violinist and Pianiste or Trio; large library; perfect picture fitting. 45, Roden-street, Holloway.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

Weekly Report.

Cost of maintenance of Benevolent Institution, about £56.

Number of old artists residing there 40 (ladies 12, men 28).

Amount of weekly pensions, £51 19s. 6d.

Number of pensioners, 88.

Amount of grants, loans, fares, &c., £14 9s.

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THE DRAMA IN AMERICA.

"The French Doll"—"To the Ladies!"—"Montmartre"—"For Goodness' Sake"—"Madame Pierre."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 25.—"The French Doll," a comedy in three acts, from the French of Paul Armont and Marcel Gerbidon, has scored an emphatic success at the Lyceum Theatre. The piece has been skilfully adapted for the American stage by A. E. Thomas. The comedy begins with the familiar situation of an impoverished French family trying to marry off an eligible daughter. The millionaire is in sight, the plans are carefully laid, but things go wrong. From New York the family moves to Palm Beach, where Georgine Mazulier, the daughter, finds herself involved in what she believes to be a genuine love affair, and tells the millionaire that she cannot marry him. Her father raves and talks of suicide. He has borrowed a large sum of money to carry out his scheme to win a rich son-in-law, and is threatened with ruin. The millionaire is a rough diamond, whose affection for the girl survives the disclosure of her father's sordid scheming, together with the fact that she herself has been an accessory to it, and by his adroit manœuvring he finally wins the girl away from her young lover.

Irene Bordoni plays the title-rôle delightfully, singing several songs that charm the audience. Edouard Durand as the father gives an exceedingly clever and lifelike portrayal. Thurston Hall is excellent as the millionaire. E. Ray Goetz has produced the play in an admirable manner.

"To the Ladies!"

A satirical play is this, in which the hero is a woman with a blundering husband, whose success in business is due to his wife's cleverness. The chief incident of the story is the scene that occurs when two clerks, rivals for promotion, provide themselves with the same prepared speech for the annual dinner given by a piano company. The second of the three acts is chiefly an elaborate and hilarious parody of the flow of oratory on such an occasion. In this scene the resourceful Elsie, wife of Leonard Beebe, saves the situation by delivering a speech for him. Promotion comes to Leonard in the last act, and there is a great deal of satirical talk about modern efficiency, psychology in business, memory courses, &c. Leonard is "demoted" to his old job, but Elsie wins back the higher position for him. Helen Hayes is capital as Elsie Beebe, acting the part sweetly, simply, and naturally. Otto Kruger as Leonard plays the part to perfection. A highly entertaining play, written by George S. Kaufman and Marc Connelly. The producers are A. L. Erlanger and George C. Tyler. It is now running at the Liberty Theatre.

"Montmartre."

The central character of this four-act play is an habituée of the Moulin Rouge named Marie-Claire. Written by Pierre Frondaie, it was adapted from the French by Benjamin Glazer, and is now on view at the Belmont Theatre. The play has introduced to our playgoers a new leading woman, an attractive young Russian actress named Galina Kopernak, who has made a good impression in the exacting rôle of Marie-Claire. She is the heroine of a pitiful story, in which she meets a young composer, Pierre Maréchal, who is on the eve of a great success, and as his mistress begins a new life, safe from the snares of Montmartre, which is the only world she has known. Her new existence proves too tame for this pretty daughter of a Paris cabman, and she deserts her protector. In the third act she is living at Ostend with Gaston Logerce, a rich vulgarian. Meeting her again, her former lover consents to take her back to Paris and give her another chance. But at the last Marie-Claire is again on the downward path, and is a nightly frequenter of the Moulin Rouge. The play was produced by a new co-operative organisation called the Players' Assembly. There are more than forty persons in the cast.

"For Goodness Sake."

At the Lyric Theatre this new musical comedy has had the sort of reception that gives promise of a long run. The book is by Fred Jackson and the lyrics by Arthur Jackson. The music was composed by William Daly and Pal Lannin. The piece is played by an exceptionally strong cast, including the inimitable John E. Hazzard, the clever juvenile dancing team, Fred and Adele Astaire, Marjorie Gateson, Charles Judels, Helen Ford, and Vinton Freedley. The story is about a young bride who aims to keep her husband's love and appreciation by making him jealous. The husband in turn plots to prevent his wife from flirting, and the domestic trials and intrigues of the pair create some highly amusing situations. The most popular musical number is "Every Day." Produced by Alex. A. Aarons, the piece has won high praise from the critics.

"Madame Pierre."

This three-act comedy, produced recently at the Ritz Theatre, was adapted from Eugène Brieux's "Les Hannetons" by Arthur Hornblow, junr. An earlier version of Brieux's comedy was acted here by Laurence Irving and Mabel Hackney in 1909 under the title of "The Incubus." The rôles in which they appeared are now assigned to Roland Young and Estelle Winwood. The play deals with the domestic life of Pierre Cottrel, a middle-aged fern collector, and Charlotte, his mistress, a deceitful young woman who is his inferior in every way, and who chains him to her by the power of physical attraction. The dramatist shows with biting satire that there can be just as much bondage without wedlock as with it. The play is finely acted, the cast including Fuller Mellish, Cecil Yapp, and Marjorie Wood.

EVERYMAN THEATRE FANCY DRESS BALL.

Several novel costume competitions are announced in connection with a fancy dress ball which the Everyman Theatre is giving on Tuesday, March 21, at the Suffolk-street Galleries from 9 till 3. A special prize will be awarded for a costume which best suggests the Everyman Theatre or its work, and other prizes for the costumes best suggesting well-known plays, embodying the most original ideas for those representing faithfully well-known advertisements, and for those most effectively displaying a sense of humour.

There will also be a special prize for the most effective costume worn by a member of the "Friends of the Everyman Theatre" Association, which is now 500 strong. The costumes will be judged by well-known actors and actresses. As the tickets are only 12s. 6d. each, and entitle the holders to a light supper at the buffet, a "good house" is expected. The ball is being organised for Mr. Norman Macdermott by Mr. Langford Reed.

"IF FOUR WALLS TOLD."

Repertory Players' Production.

A Village Tale, in Three Acts, by Edward Percy, Presented by the Repertory Players at the Comedy Theatre, on Sunday, March 12.

David Rysing .....Mr. Reginald Bach
Benjy Sturgis .....Mr. Richard Bird
Liz Rysing .....Miss Muriel Alexander
Mrs. Tibbett.....Miss Louise Hampton
Jan Rysing .....Mr. Tristan Rawson
Mrs. Sturgis .....Miss Maud Jolliffe
Clare Sturgis .....Miss Gipsy Ellis
Toby Crouch .....Mr. William Stack
Hope Tregoning.....Miss Faith Liddle
Ned Mason .. .. ..Mr. Claud Allister

The Repertory Players, whose discoveries in new plays have not hitherto been of very great moment, have found something much more worth the time and money they put into a production in "If Four Walls Told." Although not a very good play in itself, it shows the author, Mr. Edward Perc, as a dramatist of some promise. He has very fresh sense of humour and a real gift for characterisation. His dialogue is easy and natural, and if the players on Sunday night had decided what particular South Country dialect they intended to use, one might have had an even better opinion of the play. As it was, they ranged from an Irish brogue to a West Country dialect.

The faults of the play itself are easy to see. The characters do not "tone" in well with the story. They are amusing and true in themselves, but in most cases are out of key with the main part of the play. One feels that the fun, which occasionally lapses into farce, is ruthlessly dragged in. The tale of the plot is slight. A retired seaman's wife believes that her husband is the father of a love-child a girl of eighteen—whose mother has just died. When she taxes him, he does not deny it, although it appears later on that he is chielding a ne'er-do-well brother. There is an estrangement, the husband goes out to help rescue the crew of a wreck, and what is believed to be his corpse is brought home in a mangled condition. In the midst of the wife's terrible grief the husband appears, and the body that they bury turns out to be that of the long-lost brother, who had reformed and left a fortune for his daughter. The long arm of coincidence is stretched well-nigh to breaking point, and although the death scene is really a clever trick, it proved quite a dramatic thrill. This was due to the clever and effective writing and good acting at this point.

Splendid Character-sketch.

The best thing in the play, however, is the old grandfather. He is a perky, cross-grained, selfish, but very humorous old man. He dominates everything and everybody, and it is for the sake of his "respectability" that the husband held his tongue about the girl's paternity. The part was supremely well acted by Mr. Reginald Bach, who gave one of the richest character-studies we have seen for some time. Mr. Tristan Rawson has little more to do as the husband than to keep his dignity and look handsome, and both these things he can do exceedingly well. The wife was played very feelingly by Miss Muriel Alexander. A very fresh and hearty piece of acting came from Mr. William Stack as an amorous old carrier. It was redolent of the country Mr. Claude Allister was undecided about his dialect, but otherwise played well as Ned Mason, and Miss Gipsy Ellis made a very promising appearance as a thoroughly heartless young minx. Miss Maud Jolliffe made a caricature of Mrs. Sturgis, a part that seemed more than necessarily out of the picture. Other parts were well taken by Mr. Richard Bird, Miss Louise Hampton, and Miss Faith Liddle.

The play was produced by Mr. Reginald Denham.

LYCEUM CLUB STAGE SOCIETY.

Three New Plays.

The trio of one-act plays presented before an enthusiastic audience last Sunday at the Lyceum Club, Piccadilly, by the Lyceum Club Stage Society, are all of considerable merit.

"The Homecoming," written and produced by Cicely Hamilton, is a charming exposition of mother-love, in which that love at its purest is shown to be the most unselfish and the most forgiving in the world. The three characters in the play were very well acted by Auriol Lee, Marian Dornton Brown, and Florence Wood.

"Planchette," by Charlotte Bagot, is a brightly written comedietta, based upon a subject which is just now particularly topical. The chief interests in life of Mrs. Montague, a widow, are titles and spirits, the latter being of the ghostly variety. A good deal of her time is spent in holding unearthly communications with the latter by means of a planchette, and earthly communications with Sir Lyon Fakewell, a moth-eaten but opulent pillar of the aristocracy, whom she thinks would make a very suitable husband for her daughter. But that young lady returns the love of Dick Wetherall, whom mamma frowns upon as ineligible. So the young people invoke the aid of Planchette, and ingeniously persuade the mother that Dick is, himself, a medium, and able to foretell the future. Assuming a state of trance, he describes an unhappy future shared by his sweetheart and Sir Lyon, and a joyous one which the girl shares with a younger man, equally rich and equally titled. Mamma is delighted until Dick introduces this individual as himself. However, as he also turns out to be a baronet, and a rich one to boot, everybody is satisfied. Frances Wetherall, Geoffrey Bevan, and Molly Lumley were admirable in the leading parts, while Isabel Alison looked very pretty in the small part of Doreen.

The final play, by Dolf Wyllarde, was "Old Furniture," a fragrant trifle about an old-fashioned but charming old maid, whose only material property appears to consist of the antique furniture which has been in her family for years. Poverty has compelled her to sell some of it to a rascally dealer. But this man is exposed by a rich American buyer, who then makes a discovery and suffers a loss, both equally valuable.

The first, hidden in a secret cabinet drawer, is a missing will, which makes the old maid independent for life, and the second is his heart. However, since he persuades the lonely spinster to add this to other treasures, all ends well. In the leading part Katie Johnson could not have been better, while excellent also were Aubrey Mather and J. W. Austin as the American and the dealer respectively.

VARIETY PARS

Nora Creina.

At the Grand, Clapham, last week, Nora Creina made her reappearance in town, and was given a very cordial greeting. Her best item was the character sketch of the Yorkshire girl, in which she introduces some amusing patter. We hear that Nora, who will be on the L.T.V. tour next week, will present a new comedy character number in addition to the one she is now working.

"Wheel of Fortune."

Next Monday at the Hippodrome, Aston, Leslie Wharton will present a new show, entitled "The Wheel of Fortune," in "three whirls," or scenes, with a strong cast, including Hobart and Hobbs, Wood and O'Brien, and Audree Claree, a beautiful and clever dancer. The interest is centred chiefly around the Big Wheel at Seapool, and for the first scene a practical 17ft. wheel with about 14 cars will be shown and many novel electrical effects introduced. On the comedy side we understand that the producer has some excellent material.

Dancing Demonstration at Chelsea.

A novel and interesting matinée is promised on Saturday next, at the Chelsea Palace Theatre, when the professional pupils of The Mayfair School of Dancing will give a special dancing demonstration, assisted by eminent young musicians. The programme embraces selections from Chopin, Tschaikowsky, Weber, Drigo, Brahms, Strauss, &c. The production is under the personal superintendence of the School principals (the Misses Fairbairn and Macquoid). It will be recalled that the fairy play presented by the pupils at this theatre in January proved highly successful.

Jack Shires.

Last Monday week Jack Shires resumed his engagement as principal comedian in "The Buccaneers," and also celebrated his birthday on the same date, at the Alexandra Theatre, Stoke Newington. The theatre management sent their message in a bottle—of Black and White! The Buccaneers are at Balham this week, and are due at the Bedford next week.

Rorke and Bray.

At the Bedford Palace last week we noticed that John Rorke and Sydney Bray had joined forces. Both artists, who will be remembered for their work in revue, were in excellent form, and accorded a hearty reception nightly. Sydney was until recently resting at Mountsorrel after an accident to his knee, whilst John has been at the Palace Theatre for a short time.

Henry A. Moore.

Mr. Henry A. Moore, who is in a nursing home in the Isle of Wight, writes that he is progressing favourably. He wishes to thank his many friends for their kind enquiries and letters of sympathy.

Jane Croft.

At the Empire, Croydon, this week Miss Jane Croft is scoring with "All the World Will Belong to Me," a new ballad from the pen of Victor Ambroise, which promises to be a big success.

Chelsea Palace.

Commencing on Monday next, this popular house in the King's-road, will run a theatre season on the "twice-nightly" system. The opening attraction is the recent Shaftesbury Theatre success, "Out to Win." Many other touring successes will follow.

Bruce Green.

Bruce Green, the most talked of—of dames, is back in town again after his successful pantomime season at Newcastle for Messrs. Wylie and Tate, and is engaged by the same management to play at the Palace, Manchester, next season. Bruce, who was at Willesden and Putney last week, sang a new song, "That Was Enough For Me," and this item is going very well at Hammersmith this week.

Ivor Vintor Doing Well.

That clever young comedian, Ivor Vintor, is making a big success in "Rockets" at the Palladium. "The little surprise-packet" is especially good as the precocious boy in the tube, theatre, and Zoo scenes, and his work throughout is much enjoyed.

Freddie Forbes, Too.

Freddie Forbes must also be congratulated for his clever dude impersonation and comedy business in "Rockets." Of late Freddie has received many offers from important managements, but it is hoped that he will remain in the West End.

"London Follies."

Harry Tate is, we hear, making great progress with "London Follies," otherwise "Hello, Canada," which is now being presented to full houses in California. Latest mail advices state that the show is booked ahead until at least the end of May. "Harry Tate is exceedingly good to us," writes one of the members of the company to a London friend.

Twelve Darewski Acts in Town.

That energetic agent, Julius Darewski, is well represented in town this week, as we find that no fewer than a dozen of his well-known clients are appearing in the West End and the suburbs. Jennie Benson, in her new act and supported by the Welsh Choir, is at the Kilburn. Nora Blaney and Gwen Farrar, in addition to appearing at the Vaudeville in "Pot Luck" and the Victoria Palace, conclude their evening by joining the "Midnight Follies" at the Metropole. Fred Sylvester has made a decided hit in "Mayfair and Montmartre" at the Oxford. The following are also playing in town: The Hengler Brothers, Katrina and Joan, Five Wartons, Ristori and Partner, Clark and Ritchie, Ernie Warsaw, Moore and Roby, Five Bombays, and George and Beattie.

DEATH OF MR. ALBERT MITCHELL.

We regret to learn that Mr. Albert Mitchell, who for the last two years has been booking representative for the Stoll offices, died on Monday night as a result of pneumonia.

Mr. Mitchell, who was with Sir Oswald Stoll for 30 years, was originally at the Swansea Empire, and then district manager for the South-Western Circuit, and afterwards manager at the New Middlesex, before succeeding to his later office.

The funeral will take place at Kensal Green Cemetery at 12 o'clock on Friday.

LEADING PROVINCIAL CENTRES.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Here this week Michael Morton's "Woman to Woman" is paying a first visit to Liverpool. On Monday night a large audience followed the play with intense interest, the acting of Mlle. Jeanne Casalis in the part of Deloryse being deeply impressive. The character of Mrs. Anson-Pond found a capable exponent in Miss Elaine Inescourt, and Mr. Henry Hallatt played strongly as David. Good supporters were Miss Marjorie Gabain (Henriette), Miss Edna Warman (Davey), Miss May Edward Saker (Miss Wilson), Mr. Marcus Barron (Dr. Gavron), and Mr. Aubrey Dexter (Mason). The play was excellently staged.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The Taylor Platt Company are presenting their farcical comedy, "The Wrong Number," which, on Monday evening, was witnessed by a highly pleased audience. Excellent work was done by Mr. Frank Moore and Miss Louise Fredericks, as Mr. and Mrs. Fessenden, and Miss Gwladys Black Roberts (Mrs. Pansy Capron), valuable help coming from Mr. T. S. Ward (Billie Capron), Miss Janet Morison (Dorothy), and Mr. Wilfred Babbage (Steve Mack).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Arnold Bennett's new play, "Body and Soul," remains in the bill for the present, pending the revival of Barrie's "Alice Sit-by-the-Fire."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—A strong programme contains the names of Coram, a popular ventriloquist, who is always welcome; Miss Cicely Courtneidge, with new character cameos, which are really delightful; Mlle. Liane D'Eve, the vivacious little French actress; Austin Rudd, as humorous as ever; Madame Dalmere's interesting table circus; Harry Martinez and Co., remarkable head and hand equilibrists; and Tom Fagan and his pack.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"The Maid of the Mountains" London Company are here, with Miss Jose Collins in the principal part. Accompanying her are Miss Mabel Sealby, Miss Faith Bevan, Mr. Bertram Wallis, Mr. Peter Gawthorne, Mr. Alfred Wellesley, and Mr. Pop Cory. On Monday evening the fine musical comedy was received with much satisfaction.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—That amusing comedian Harry Weldon heads the bill here, followed by G. T. Pattman and his splendid organ; he is assisted in a much appreciated recital by Irene Flanders, a pleasing contralto; Esta Stella, with her latest delightful song hits; Syd May, a talented mimic of "Stars," past and present; The Mendez Troupe of Spanish Acrobats, who go through a remarkable exhibition, and appear here for the first time; and Frank and Somers, smart comedy jugglers.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—The top-liner is Miss Zona Vevey, the popular vocalist, who brings several new songs, which are accompanied on the organ by Max Erard. Ruff and Tumble are a lively pair of comedians, and others in the list comprise Jack Holden, with character songs; Tom Welby, comedian; Bert Williams, novelty ventriloquist; and Betty and Billy Burne, in mirth, melody, and dancing.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—In the variety list here this week figure Alf Thomas, comedian; Doust and Butler, in mirth and harmony; Ruth Molloy, mimic of music hall stars; Leslie Hatton, coon comedian; Briston and Ray, daring cyclists; Barnes Bros. and Watson, clever comedy jugglers; Vivian Foster, "the vicar of mirth," and Les Grandes Haley's Revuette Co..

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton-vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—Mr. J. A. E. Malone's company, by arrangement with Charles Frohman (Inc.), are seen here this week in Sir J. M. Barrie's delightful play "Peter Pan." Miss Maisie Darrelle makes a charming Peter, and a very pleasing embodiment of Wendy is given by Miss Marguerite Moreton, while Miss Dorothy Morris and Miss Primrose Morgan play well as the two boys, John and Michael, and outstanding performances are those of Mr. Lionel Gadsden in the dual rôle of James Hook and Mr. Darling, Mr. James O. Wilson as Smee, and Mr. George Ricardo as Gentleman Starkey. All the other parts are cleverly filled.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The Royal Carl Rosa Opera Co., for this, their third week, are giving repeat performances of the operas seen already during the first fortnight of their season here, and business continues to be brisk and appreciative.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—The popular comedienne Daisy Wood tops a good bill here in catchy songs; Marie Ambrose, a cultured vocalist, is heartily appreciated; Rinaldo, the wandering violinist, scores his usual big success; and other good turns are David Poole, in his smart ventriloquial act; Hunter and Bob, pantomime artists; Christopher and Columbus, discoverers of laughter; Scala and Lillian, the syncopated banjoist and comedienne; and Dudley Dale, novelty entertainer.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr Jas. Brearley; M. C., Mr. Robt. Peel.—Ventom Swift's big show, "High Hee's and Stockings," is doing good business here. Randolph Sutton is the prime feature of a strong cast, which includes also Frank Leigh.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr Douglas Bush; Mus. D., Mr. Thos. Wrathmell.—A first-rate bill here includes Lee White and Clay Smith in a sparkling repertoire of songs; Fred Duprez, of "Mr. Manhattan" fame; Robledillo, in an exceedingly clever wire-walking act; Wilson Hallett, the wonderful child mimic; Ambrose Barker and Peggy Wynne; the Mountfords; Cornelius and Constance; and the Daunton-Shaws, Australian trick cyclists.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Advt. M., Mr D. Forbes Winslow; Mus. D., Mr. W. Hagne.—A decided novelty here this week is Elder Hearn's Minstrels of 1922, presented by Mr. J. L. Davies. A strong cast of forty-one artists includes Gus. Chevalier, Jack Leopold, Burt Grove, Lew Castle, Charles Jerome, Tommy Graham, Gordon James, Donald Reid, Edgar Hodges, Arthur Cannon, Alfred Wood, the Minstrel Quartet, and the Disharmony Four. It is an excellent show.

HULME HIPPODROME. — P., Messrs. W. B. Broadhead and Son; G. M., Mr Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. J. E. Jones.—The ever-popular "Quaker Girl," with Louis Wigley as Tony Chute, and Ivy Luck as Prudence, is the attraction here, played twice nightly.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham Hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 388, Great Cheetham-street East, 1264-5, Ashton Old-road, Openshaw; 6, Victoria Station-approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310 Stretford-road 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—"Lord Richard in the Pantry" drew a large audience on Monday, eager to see Miss Connie Ediss, and enjoy the humorous situations of this mirth-provoking comedy. Miss Ediss gained both their laughter and appreciation in her unique portrayal of the Cook. Mr. Victor Stanley, as Lord Richard, well supported her, and fully deserved his share of the applause. Mr. Jack Knight gave a capital rendering of Tubby, and charming representations came from Miss Esme Sinclair (Lady Violet), Miss Valentine Clemow (Sylvia Gayford), and Miss Deborah Norton (Evelyn Lovejoy).

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—Great interest is being taken in the presentation of Henri Bernstein's strong play, "The Thief." Miss Ellen Compton plays the leading rôle with fervour and effectiveness, and other parts are in the capable hands of Mr. H. Worrall-Thompson, Mr. Gerard Neville, Mr. Lester Matthews, Mr. Alfred Brooks, Mr. Frank Follows, Mr. Henry Crocker, Miss Cissie Walper, and Miss Nancy McBride.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. W. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—A marvellous entertainment is served up by Long Tack, Sam & Co., of juggling, balancing, &c., the startling illusions coming in for a special mead of plaudits. A delightful vocal scena is presented by the Royal Bregonia Singers, and excellent turns are given by Finlay Dunn, The Flying Banvards, The Sisters Dane, and Ted Marcel.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—Albert de Courville's latest revue, "Pins and Needles," is alive with fun, gorgeous dresses, and lilting music. The array of talent includes Minnie Love, Sonia Pemberton, Maggie Dickenson, Horace Lane, Ambrose Thorne, Sidney Culver, Ennis Parkes, Edwin Ellis, and an attractive beauty chorus.

Boots, The Chemists, 22, Goose Gate, Trent Bridge; 48, Arkwright-street; 177-179, Alfreton-road; 126-128, Derby-road; 98, St. Ann's Well-road; 21, London-road; 181-183, Mansfield-road; 10, Listergate; 1, Mansfield-road; 269, St. Ann's Well-road, Carrington-street-bridge; 66, Wilford-road; 12, Wheeler-gate; 12 and 101, Derby-road, Stapleford.

SHEFFIELD.

LYCEUM.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont. — Mr. Matheson Lang's company present the successful play "Carnival."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Mr. Frank Laurance, by arrangement with Mr. Robert Courtneidge, is presenting the sensational play "Out to Win."

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler. — An exceptionally strong programme includes Arthur Prince and "Jim," in a smartly written ventriloquial playlet, "The Love Affair of Yusef Hassan"; Stanelli and Douglas, described as "fiddle fanatics"; H. J. Corner's "Symphonia," a pleasing combination of instrumental and vocal harmony; Les Nosselas, in a Parisian novelty; Leslie Strange, in character cameos from everyday life; the Three Sisters O'Hara, vocalists; and the Hanlon-Charles Troupe, in a clever gymnastic trampolin act.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley. — The interesting comedy revue "Come on, Steve," is retained for a second week, and meeting with great success.

Boots, The Chemists, 55 and 57, Snig-hill; 252-254, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittal-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street, Park; 514-518, London-road, Heeley Bridge; 202, South-street Moor; 652, Staniforth-road, Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

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"EVERYMAN" AT THE OLD VIC.

Once again the Lenten season has brought with it the fifteenth century morality play, "Everyman," at the Old Vic. The initial performance was given on Tuesday, the 7th inst., and the play will be repeated every Tuesday afternoon until Holy Week, when it will be played almost daily. This production is one on which Mr. Robert Atkins and his collaborators lavish their tenderest care, and the performance on Tuesday of this fine specimen of the earliest form of English drama was simple and impressive. Mr. Russell Thorndike has returned to his old home to play the title-rôle, and to this splendid embodiment is added fine work from a company which includes Miss Florence Buckton, Miss Esther Whitehouse, Miss Jane Bacon, and Messrs. Rupert Harvey, Andrew Leigh, Wilfred Walter, and Alan Watts. It may be added that the Rev. Father Bull delivered last Tuesday's introductory address, in which task he will be followed in due course by, among others, Miss Clemence Dane, Dame Lena Ashwell, John Drinkwater, and Lady Tree.

GALLERY FIRST-NIGHTERS.

ANNUAL DINNER.

The nineteenth annual dinner of the Gallery First Nighters' Club, which was held at Frascati's on Sunday, proved to be one of those cheery Bohemian functions that one is wont to expect from these astute critics of the upper regions. The guests of honour included Miss Genevieve Ward, Miss Irene Vanbrugh, Miss Meggie Albanesi, Mr Norman McKinnel, Mr. Andrew Leigh (of the Old Vic.), and Messrs. Derek Oldham and Sydney Granville (of the D'Oyly Carte Opera Company), a fine representative choice from all those who have worthily upheld the Stage's best traditions during the past year.

Admission Prices.

The after-dinner speeches were also characteristic of the strong and independent-minded organisation. Mr. John Page, who proposed the Gallery First Nighters' Club, set the ball of plain speech rolling. After referring to the healthy condition of the club, which, he said, had retained its independence, and even its original subscription, he proceeded to tackle the price of admission question. When, he said, you could go to the "Beggars' Opera" and Gilbert and Sullivan opera for a shilling it was presumption on the part of any manager to charge 2s. 4d. for a revue. Prices must come down. The gallery boys and girls must be catered for. To overcharge them is to drive them to the picture palaces.

Mr. Page then went on to tackle the actor. The galleryite is, he said, a sentimental cuss. He loves to hear from distant friends. It was up to their friends on the other side of the stage to remember this and be audible. They should risk the charge of playing to the gallery and "chuck it off their chests."

The Chairman's Speech.

The president and chairman, Mr. Arthur Were, rising to propose "The Drama," continued this trenchant style in a long but always interesting speech. As a prehistoric first nighter he had seen worse depressions than the recent slump, and they were followed by very prosperous years, so that he was hopeful of a similar result again. There was no fairer audience than the genuine gallery first nighters' crowd. It was their policy to give a patient hearing to a play, and to record a verdict at the end. After all, a "bob" in the gallery was better than a deadhead in the stalls. The agitation for the abolition of queues had been strongly opposed by the club, but if theatres were to prosper they must not only find better plays, but also commence earlier and give a longer entertainment. Further, they must stop the profiteering in the theatre bars.

The Curtain Raiser.

For years he had advocated that theatres should start at 7.50 p.m. with a one-act play. It would give the audience more value for money and afford the minor members of the company a chance to distinguish themselves. Mr. Were then went on to give a brief review of some of the plays produced last year, paying well-deserved tributes to several of our best and brightest authors and players. He proceeded to add that during the past year they had been endeavouring to wake up the Council of the Shakespeare National Memorial Theatre scheme. They had now been informed that the interest on the money subscribed had been devoted to producing Shakespeare's plays in extenso at Stratford-on-Avon. The scheme was primarily intended for the benefit of London and not for a few American tourists at a town over a hundred miles away. The money might just as well go to subsidising the Old Vic. Finally, he extended a hearty welcome to Mr. Norman McKinnel, one of the few managers who retained the old gallery price, and thereby merited their thanks.

How the Gallery Strikes the Stage.

To Mr. Norman McKinnel fell the task of replying for "The Drama." It was a simple fact, he said, that, compared with experts like the Gallery First Nighters' Club, he knew next to nothing about the theatre. He could, however, say how the gallery struck the stage. He cherished a deep affection for the gallery, and considered that on the first night it was one of the finest, if not the finest, body of critics in the theatre. At that great moment of an actor's life, the fall of the final curtain on a first night, it was the note of the gallery to which he paid first attention. He recalled the incident of an indignant "goddess" who threw a boot at him. That was direct, forceful, and heartfelt criticism, but he felt, however, that such form of criticism should be confined to ladies who were consistently bad shots. Personally, he did not object to booing, provided that it did not occur until the end of the play.

Regarding earlier commencement and longer shows, he was not quite in agreement with their chairman. His experience was that you could not start too late for certain parts of the house, and he really thought that two and a half hours' good entertainment was not bad value for 1s. As for the drama, he had no fear about its future. He was most content to leave its future to the benevolent arbitration of the "immortal god."

The vice-president, Mr. Ashley Rowe, having proposed "The Visitors" in felicitous terms, Miss Irene Vanbrugh returned thanks for the splendid welcome. If the actors had been put in the gallery in this instance, and the galleryites stayed on the stage, they (the actors) would have cheered them to the echo. Mr. Andrew Leigh also replied, remarking that at the Old Vic. they had a first night every fortnight. When it came to the final toast of "The Chairman," the lot fell upon Mr. Derek Oldham. He could not find speech adequate, so he sang his part, and very well he sang it, too.

It must be added that the evening's enjoyment was greatly enhanced by the musical programme provided by Miss Edith Skinner, an artistic singer, Mrs. Devonshire, and Messrs. Ashmore Birch, George Blackmore, Ernest Taylor, and Frank Hook. Miss Florence Weatherdon supplied the accompaniments in her usual able manner.

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THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

ENOCH SATURDAY CONCERT.

Three instrumentalists contributed on Saturday last to the success of Messrs. Enoch's concert at Central Hall, Westminster, including the name of the popular organist, Mr. Arthur Meale. Of the hold Poulshnoff has on the esteem of lovers of piano music, it is almost superfluous to write when dealing with these concerts, but the fine 'cello solos of Miss May Winkle were a most enjoyable and novel feature in these programmes. The tone, technique and breadth of ideas expressed by this lady fully merited her the most cordial of applause.

Songs by Herbert Hughes are always interesting and musicianly in treatment, and in this respect "My Father Has Some Very Fine Sheep" is characteristic.

It was down for a "first performance," as was Stanley Dickson's "The Romany Road," each sung by Mr. Harold Williams, who also sang in the song cycle.

Miss Olga Haley successfully introduced three short love songs by John R. Heath, entitled "The Embrace," "The Moon," and "April," and for her second contribution turned to "Come Not When I am Dead" and "The Stars," from the original pen of Josef Holbrooke. Mr. Walter Glynn was programmed for a new song, entitled "Call to Me," by Sydney Northcote and Easthope Martin's "All in a Lily-white Gown." This singer also turned for selection to G. T. Holst's "She Who is Dear to Me," and "I Wonder What the Stars Are," by Hugh Saxby.

Landon Ronald was represented by three of his "Five Cameos," sung by Miss Dorothy Robson, entitled "Invitation," "Desire of Dreams," and "O Summer Sun," and Miss Ivy Philips gave every favour to Arthur Meale's "Twixt Haytime and Harvest" and "Love's Beacon Light."

Coming to "A Pageant of Summer," the song-cycle by May H. Brahe, Miss Philips and Mr. Williams were joined by Miss Gladys Verona and Mr. Oswald Rippon, and accompanied by the prolific composer, the cycle found applause after the concerted or solo numbers with unerring certainty. There is a quartette "Flowers For You," a soprano solo, "What o'Clock?" a contralto solo, "Meadowsweet," a soprano and baritone duet, "None-So-Pretty," a tenor solo, "Shy Mignonette," a baritone solo, "Traveller's Joy," and a quartette, "Speedwell." The latter was heartily received. This work is on the lines of other successful song-cycles, and bearing the name of so well-known a composer, should be heard to be enjoyed.

Mr. Harold Croxton was accompanist.

STREATHAM SUBSCRIPTION CONCERTS.

The subscription concerts at Streatham continue to draw interested audiences, although possibly confined to those for whom music is a pleasurable refreshment on a totally different basis to ordinary entertainment, and the programme submitted by the Philharmonic String Quartette on Wednesday last, in every way deserved the wrapt attention and unbounded applause characteristic of these fine concerts.

The programme included the Quartette in D flat by Dohnanzi, which played with exquisite finish and delightful pianissimo, in which the rich quality of tone was very grateful, made a fine opening, and the "Passacaglia" duet for violin and viola (Handel-Halvorsen), played, unaccompanied, produced moments of happiness that are possibly only obtainable in Chamber music. The players, Messrs. Frederick Holding and Raymond Jeremy, obviously enjoyed the full measure of satisfaction such musicianly execution gives, a satisfaction shared with the other members of the quartette, Messrs. Cecil Bouvalot and Cedric Sharpe, throughout the evening. With Miss Vera Wise as accompanist, Miss Dora Labette sang some Elizabethan and other songs with commendable freedom and control.

PENGE CHORAL AND ORCHESTRAL SOCIETY.

Penge Choral and Orchestral Society gave their final concert of the season at the Crystal Palace on Saturday last, and in selecting "Elijah," made an appeal to popularity, reflected, it is to be hoped, by the receipts of the box-office, which were devoted to the funds of the Post Office Orphanage.

The choir and orchestra of 250 performers, under the baton of Mr. A. B. Choat, A.R.C.O., continue to work with ardour, and the soloists engaged included the names of Mesdames Maude Willby, Mary Williams, H. G. Griffiths, Blanche Innes, and Messrs. Arthur Mackness, Allen Engles (in the name part), Alfred Williams, and Howell Gales.

Mr. Ernest Halsey was the organist on this as other occasions.

STREATHAM PHILHARMONIC SOCIETY.

Handel's "Acis and Galatea" is one of the great master's works that will live for ever if only by reason of the two arias "Love in Her Eyes" and "O Ruddier Than the Cherry," and Streatham Philharmonic Society, in bringing the classic opera forward again in concert form, may certainly be commended for ambition. With professional strengthening of the orchestra creditable results were obtained.

As regarding the balance of orchestra and choir, possibly the singers were rather the weaker body, and the work scarcely lends itself to choral performance so well as to stage performance, but the music is fresh and typically Handelian, notably in the invigorating runs and sparkling staccato effects.

The soloists were Miss Doris Vane—very successful as Galatea—Mr. Webster Millar as Acis, and Mr. Harold Williams as Polyphemus.

The second part of the programme consisted of Hubert Bath's popular Scottish Rhapsody, based on the poem of Robert Buchanan, "The Wedding of Shon Maclean," which is possibly more in keeping with the capacities of this vigorous society. The solos were sung by Miss Vane and Mr. Harold Williams, and a concert more successful in these days of competition would be far to seek as regards audience and enthusiasm.

STUDIO CLUB CABARET.

Thursday's Cabaret at the Studio Club consisted of a variety concert, excellently arranged by Mr. Sydney Burnstead. At least two members of the Concert Artists' Association attended and gave a good account of themselves. One of these was Mr. Ernest Elliott, a baritone with a voice of pleasing quality, backed up by good diction. His contributions included that rousing nautical ditty, "Captain Mac." The other C.A.A.-ite was Mr. Richard Arthur, an entertainer at the piano, who has taken care to equip himself with good material. Among his numbers—and he had several encores—was one which might be entitled "Teetotal Toasts of the Future"—quite a good one, which we do not remember hearing before. Mrs. Joan Brant, who opened the programme, proved to be a singer who invested her renderings of popular ballads with plenty of significance, and had a very good voice, and in the vocal department other scorers were Miss Lilian Harris and Mr. Ronald Farey. Others who added to the evening's enjoyment were Mr. John Graham, Miss Winifred St. Clair, the well-known authoress and actress, Mr. Fred Dyer and Mr. Reginald Stanley. The latter is a conjurer who, considering that the club is such a "theatre intime," managed to be surprisingly mystifying.

CRYSTAL PALACE MUSIC EXHIBITION.

The management of the Crystal Palace has decided, with the approval and support of the Federation of British Music Industries, to organise at the Crystal Palace an exhibition of manufactures produced by British music industries, to open on June 9.

The objects of the exhibition are to enable the public to appreciate the remarkable advance that has been made of recent years in the construction and effect of musical instruments, to interest them particularly in the support of home industries at a time when foreign competition is so keen, to enlarge the clientèle of the British music industries, and to assist in the increase of trade by that best of all means of publicity—demonstration.

During the course of the exhibition several large musical festivals have been fixed to take place.

C.S.C.A. CONCERT.

The members of the Civil Service Clerical Association gave an excellent concert at St. George's Hall, Tottenham Court-road, on Thursday evening. Messrs. Jack Salisbury, the talented young violinist, Geoffrey Dupree, in musical sketches, Charles True, vocalist, Mr. Harry Hearne, in humorous songs, and the Misses Norah Blakemore, vocalist, and Jean Baxter, with recitations, were particularly successful. Other artists who scored were Messrs. Sid Belsom and A. W. Herbert, in piano-memorisms, and Mr. Fred Vincent, vocalist. Mr. Percy Kahn's pianoforte solos were also much appreciated.

RAMSGATE CHORAL SOCIETY.

The Ramsgate Choral and Orchestral Society successfully produced "Elijah" at the West Cliff Hall on Thursday. The principals were Mr. Dan Richards (bass), Mr. Henry Turnpenny (tenor), Miss Gladys Henman (soprano), and Miss Gladys Palmer (contralto).

INCORPORATED SOCIETY OF MUSICIANS.

The Incorporated Society of Musicians is one of those bodies the full purpose of which does not appeal at once to the young person out to conquer on his or her own, yet the good work accomplished for the art and status of musicians by this body is almost inestimable in its magnitude or diversity. On Saturday the London Section met for the transaction of business, under the chairmanship of Mr. Henry Riding, F.R.C.O., and a fine audience from the outside world gathered in the Botanical Theatre of University College, Gower-street, to enjoy one of the most delightfully typical programmes of madrigal and part-songs, for which this country has unique claims to supremacy.

On the completion of "business," which practically summed up on the election of Dr. R. R. Terry as chairman for the gathering on April 8, the Mansfield House Choral Society opened the programme, singing under the baton of Mr. Ernest Coward, B.A., Cantab. As a choir possibly the contraltos have the best quality, and the precision, taste, and clear enunciation of the ensemble singing was delightfully encouraging to all who love the art of music as an influence of culture, or wish to preserve the joys of glee and part-singing among the people.

The names of Morley, Ravenscroft, Edward German, Henry Smart, Rogers, Stanford, Gustav Holst, Robertson, Elgar, and Charles Wood appeared as composers and arrangers, but special pleasure was given by two pieces for ladies' voices—"A Choral Hallelujah" (the glorious old "Easter Hymn" melody), arranged by Elsie Horne, and an exquisite "Slumber Song," sung with perfect taste, feeling, and grateful sentiment, from the pen of one of the Russian composers. The male voices sang "My Love is Like a Red, Red Rose," set by Granville Bantock, admirably.

Miss Winifred Small contributed violin solos greatly to the liking of the big house, Miss Dorothy Treseder being particularly happy in her encore for well-considered piano solos, and W. H. A. de Montmorency, O.B.E., was down for accompaniments at the Broadwood grand.

BIRMINGHAM'S CIVIC ORCHESTRA.

Birmingham's civic orchestra, under the baton of Mr. Appleby Matthews, is making fresh conquests every Sunday night in the residential districts of the city. Ten of this series of suburban concerts have now been given, that at the King's Norton Palace of Varieties on Sunday, the 5th, breaking the record so far as the crowd clamouring for admission is concerned. The experiment of taking good music to the people has been abundantly rewarded. Picture houses with big seating accommodation have been selected for the concerts, and whichever district the orchestra visits, it can count on a rapturous welcome. The programmes submitted are pleasantly varied, vocal items and violin solos being provided for those who soon tire of a succession of orchestral pieces. Mr. Appleby Matthews is a wizard with the forces at his disposal, and he is fully alive to the educational possibilities of the concerts. The few words which he addressed to his audience on the subject of Elgar's "Wand of Youth" suite, designed to enrich their enjoyment of the music, were received with applause.

Youthful Producer-Composer and Conductor.

Leighton Lucas, who has been engaged to produce a ballet at the Repertory Theatre, Birmingham, on the 18th inst., is only eighteen years old. He is best known as a dancer, and has been three years with the Russian Ballet under the name of Lukin, but he is also a composer and a conductor. He has had experience as a producer, and rendered some assistance to Stravinsky when the latter was preparing "Pulcinella" for production in Paris. It is probable that a symphony of his composition will be included in the programme of the next Goossens concerts. The ballet which he is to produce is based upon Hans Andersen's story, "The Shepherdess and the Chimney Sweep," adapted to music by Scarlatti. It is to be followed by another to Bach's music.

Charles Austin Music Co.

Eddie Reed, at Bordesley Green, Birmingham, last week, wrote to the Chas. Austin Co. that their song "Down in Omaha" had a very fine reception. This artist recently made this number the subject of gramaphonic reproduction for various sound recording companies in London.

Decima St. Claire and Harry Arthurs are very pleased that they included several Austin songs in the new production of "Splashes."

At the Palais de Danse, Edinburgh, Murray Hedges, with his orchestra, have ingratiated themselves with the patrons. Foremost amongst the many successes which they are featuring are "Stony Broke in No Man's Land," which makes a capital waltz, "Waiting," a vocal fox-trot, and "I'm Wondering Why." Each of these numbers are included in the Chas. Austin catalogue, and Murray Hedges is enthusiastic at the manner in which each have been received.

A number of artists, particularly those associated with the concert party world, have found it advantageous to become subscribers to the subscription scheme of the Chas. Austin Co., which provides for the periodical supply of new numbers as they are published.

At the Coliseum on Monday night last week, Sandy Powell was a distinct success. His song, "I've Been and Lost My Little Put and Take" raising a laugh at every line. This is also an Austin song. At the Hammersmith Palace recently, Henry May, the conductor, used the Austin fox-trot, "Smiling Faces" as a selection. This number is from the pen of Joe G. Gilbert, an American song writer, who has already many successes to his credit in this country.

Jennie Benson will shortly produce a new number from the catalogue of the Austin Co., entitled "You Took Me to Your Heart," written and composed by Jack Thompson, who considers this one of the prettiest numbers he has ever written.

CANONBURY TOWER CLUB.

At another successful club social at Canonbury Tower, Canonbury, a capital programme of dances and musical items gave keen enjoyment to a large number of members and their friends. The artists who appeared included Mr. Reginald Lloyd, a baritone, who sang in good style "Shipmates," and as an encore "'Cause I Was Shy." Later he gave "Maire, My Girl," and "Me and My Jane," with equally satisfactory results. Another vocalist whose singing evoked much applause was Miss Beatrice Winter, a contralto, who was heard to much advantage in "Angus Macdonald" and "Mifany," given as an encore. Mr. George Marshall, baritone, also sang a couple of songs, which were received with applause. Mr. Maskell's Syncopated Orchestra was responsible for the dance music, the members also contributing vocally in the choruses.

Old Music Concerts.

Two concerts of old music are announced by Mr. Gerald Cooper to take place at the Æolian Hall on Wednesday evenings, the 15th and the 29th inst. At the first of them the vocal examples, which are to be sung by Miss Dorothy Helmrich, are drawn mainly from the "English School of Lutenist Song Writers," recently edited by Dr. E. H. Fellowes. Dolland is represented by four songs, including "From Silent Night," published in 1612, for voice, violin, and harpsichord. The violinist, Mr. Godfrey Ludlow, contributes sonatas by Corelli and Bach, in which he will be joined by Mr. Cooper at the harpsichord.

Ex Service Men as Violin Makers.

An organisation has been completed for training disabled ex-Service men in the making of violins and other musical instruments. Under the joint auspices of the Ministry of Labour and the Music Trades' School, a factory at Islington has been in operation for about twelve months. Public demonstrations on the work and progress made will shortly take place in different localities, where disabled men will be seen carrying out all the processes of violin making. There will also be on exhibition violins, violas, 'cellos, and bows, either completed or undergoing their final treatment by these men. The first of these demonstrations will be held at Ealing during the week commencing March 20.

Violin-playing competitions will be a feature of the week, these being open to British amateurs resident in or under musical education in the County of Middlesex. The final test will take place in the Victoria Hall, Ealing, competitors being divided into two classes, namely, under and over eighteen years of age respectively. A special prize is offered to the most promising pupil under fourteen years of age now in attendance at an elementary or secondary school. The senior winner will, in addition to a prize, receive a gold medal and the junior winner a silver medal, presented by the Federation of British Music Industries.

The Léner Quartet.

At their first concert in the Wigmore Hall to-day (Wednesday), the Léner Quartet (Messrs. Jeno Léner, Joseph Smilovits, Sandar Roth, and Imre Hartman) will play the quartets of Brahms in A minor (Op. 51), Haydn in D. major (Op. 50), and Ravel in F major. Of the last of these the reading will be an authoritative one, for the composer is a great friend of the members of the quartet.

M. Jeno Léner, the leader, is not only a musical genius, but is also an excellent landscape painter, a lawn tennis champion, a swimmer, a watch repairer, a photographer, and a good cook! During the three years when the quartet was voluntarily interned for the purpose of study, it is understood that he was the head cook, but as they were compulsorily teetotal there was no occasion for him to be bottle washer. The favourite exercise of the quartet players is "headball," and M. Smilovits, the second violin, is an expert dancer and a fine exponent of Hungarian national dances.

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CONCERT PARTIES ON TOUR.

ARCADIANS, THE. — March 13, Albert Hall, Stafford.
BOX O' VESTAS.—March 13, Sale.
CHARADE.—March 13, Pier, Eastbourne.
CIGARETTES, THE. — March 13, Leas Pav., Folkestone.
FARCE.—March 13, Victoria Pier, Blackpool.
GIPSIES, THE.—March 13, St. James's Hall, Harrogate.
HAZELS, THE.—March 13, Okehampton.
IDEALS.—March 13, Jesmond Pav., Newcastle.
JAKE-A-LOO.—March 13, Pal., Whitstable.
JOLLY DUTCHMAN.—March 13, Boro' Green.
JOVIAL JESTERS.—March 13, Victoria, Barnard Castle, Durham.
LEADSWINGERS, THE. — March 13, Lyric, Hull.
MASKS AND FACES.—March 13, Pavilion, Margate.
MODESTY. — March 13, Anglesey Pal., Burton-on-Trent.
NEW CADETS.—March 13, Pav., Derby.
OPTIMISTS, THE.—March 13, Assembly Rooms, Chester.
ORANGE CLUB, THE.—March 13, New Pavilion, Morecambe.
PIERROT, PIERRETTE, AND PIANO.—March 13, Clarence Pier, Southsea.
PRO RATAS, THE.—March 13, Playhouse Fakenham.
QUALITIES.—March 13, Pav., Newbury, Berks.
QUIXOTES, THE.—March 13, Assembly Rooms, Salisbury.
SCOTTISH CLANS.—March 13, London Shoreditch.
SEVEN NOBODIES, THE.—March 13, Palladium, Southport.
VERSATILES, THE.—March 13, Pavilion, Rusholme.
WIG-WAGS, THE.—March 13, Palace, Working.
XL'S, THE.—March 13, Cinema, Knaresborough, Yorks.

CONCERT PARTY NOTES.

The Big Wigs.

Mr. A. Austin Pilkington presents the concert company, the Big Wigs, at the Assembly Rooms, Salisbury, in a varied entertainment. They have plenty of life and the show proved very popular. The company includes Mr. Norman Fraser, in a number of songs; Mr. Bert Maurice, songs and dances; Mr. Alfred Ross, popular entertainer; Miss Sacha Novak, specialty Continental dances; Mr. Tommy Edmonds, comedian; Miss Ruby Prince, in a sweet song, "A Memory"; Miss Kitty de Haven, songs and dances; the burlesque revue, "Smiling Eyes," concluded the show.

Modesty.

Owing to the enormous success of Mr. Victor Hocking's concert party, Modesty, at the Anglesey Palace, Burton-on-Trent, recently, the management are retaining them for a short season. Their performances are exceedingly meritorious, and under the able leadership of so skilled and clever a pianist as Mr. Hocking their success is assured for the remainder of their stay in Burton.

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FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

Delysia's song, "Say It With Music," written and composed by that famous writer, Irving Berlin, is being acclaimed as the hit of "Mayfair and Montmartre," at the New Oxford, the gifted artist having nightly to respond to many encores. It has already been issued by the house.

"There's a Jolly Little Wife a-Waiting," a new humorous song of the sea, was successfully launched by J. H. Scotland, at the Victoria Palace, on Thursday last. It is from the pen of Edgar Bateman, Henry E. Pether being the composer.

The issue of orchestral arrangements to clamourous chefs d'orchestre of the firm's successful dance novelties proceeds with little or no intermission, among those in great demand being "Pucker Up and Whistle" song fox-trot, "Mello 'Cello" song valse, "Sweetheart" song fox-trot, "Waebash Blues" novelty fox-trot, "Listening" song fox-trot, "Golden Girl" song foxtrot, and "The World's All Right" song one-step.

At the King's, Dundee, Herbert Lee is scoring with Weston and Lee's "The World's All Right—It's the People Living In It," as, too, is Woolmer Young, at the Willesden Hippodrome.

Lucille Benstead is at Willesden repeating her success of the prior week, at Ilford, with "I Shall Remember Your Kisses," Clifford Grey and Melville Gideon's melodious song.

The Femina Quartette was heard to perfection last week at the Pavilion, Hackney, the reception accorded Estelle Mark's singing of "Mello 'Cello" vieing with that of the week before at that other picture house, Palmadium at Palmer's Green.

Marjorie Fulton at Kilburn, last week, delighted her hearers by her winsome singing of "Peggy O'Neil," and of that other tuneful item, "Sunshine Bay," which is by R. P. Weston and Bert Lee.

John P. Long's melodious song of sentiment, "Li'l Old Grannie Mine," is a great favourite with audiences at the Metropolitan this week, Alf Jepson being the singer.

Gertie Gitana at Kilburn is concluding her admired turn with her vivacious rendering of "Pucker Up and Whistle," the alluring melody of which seems everywhere irresistible to audiences.

Raie and Rosie Walters, at the Alhambra, Bradford, are scoring heavily this current week, "Mello 'Cello" being especially singled out for applause.

Nellie Wigley, who is appearing at Hammersmith, has in "Peggy O'Neil" and "Love Makes the World Worth While," Clifford Grey and Max Darewski's new ballad, two numbers that give her full scope for the artistry inseparable from her.

Lawrence Wright Music Co.

"The Memory of a Song" continues to go from success to success, and at the Palace, Camberwell, this week the Michaeloff Trio score heavily with it.

Miss Marie Lawton, who is playing the Empire, Islington, is making a big hit with "The Memory of a Song" and "Omaha."

At Bath Mr. Lake, of Wentworth, Knight and Lake, gains hearty applause for his rendering of "The Memory of a Song," which is much to the liking of the audiences at the Palace.

Miss Christine Roy also finds this number a big winner at the Palace, Southampton, where she invariably gains hearty applause for her rendering of it.

Miss Peggy Malone, writing to the firm, says that she is scoring everywhere with "The Tears of An Irish Mother," a number which suits her admirably.

Jack and Tommie also gain much favour for their rendering of this number, and at the Empire, Glasgow, this week it is going bigger than ever.

A new ballad which is rapidly coming to the front is "All the World Will Belong to Me," and Miss Kitty Spencer, who is playing at the Hippodrome, Gloucester, this week makes a big hit with it.

Miss Agnes Croxton finds "Your Own Pierrot" as big a winner as ever, and this week at the Hippodrome, Norwich, audiences are delighted with her fine rendering of this number.

Gilbert and Chapman, the Entertainers in Grey, are this week appearing at the Queen's, Holbeck, Leeds, and are continuing their success with an all-Lawrence Wright repertoire.

"If You're Irish," a new light comedy number, is still doing big business for Mr. Herbert Lee, who is this week at the King's Theatre, Dundee. Mr. Lee has another strong number in "Muldooney's Christening."

"Muldooney's Christening" is also a big winner for Mr. J. H. Scotland, and gains him great applause at the Empire, Stratford, this week.

"Blue Bird," Horatio Nicholls' big vocal valse, continues to be a big hit for the Brooklyn Four, and they are gaining hearty applause for their splendid rendering of this at the Empire, Birmingham, this week.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

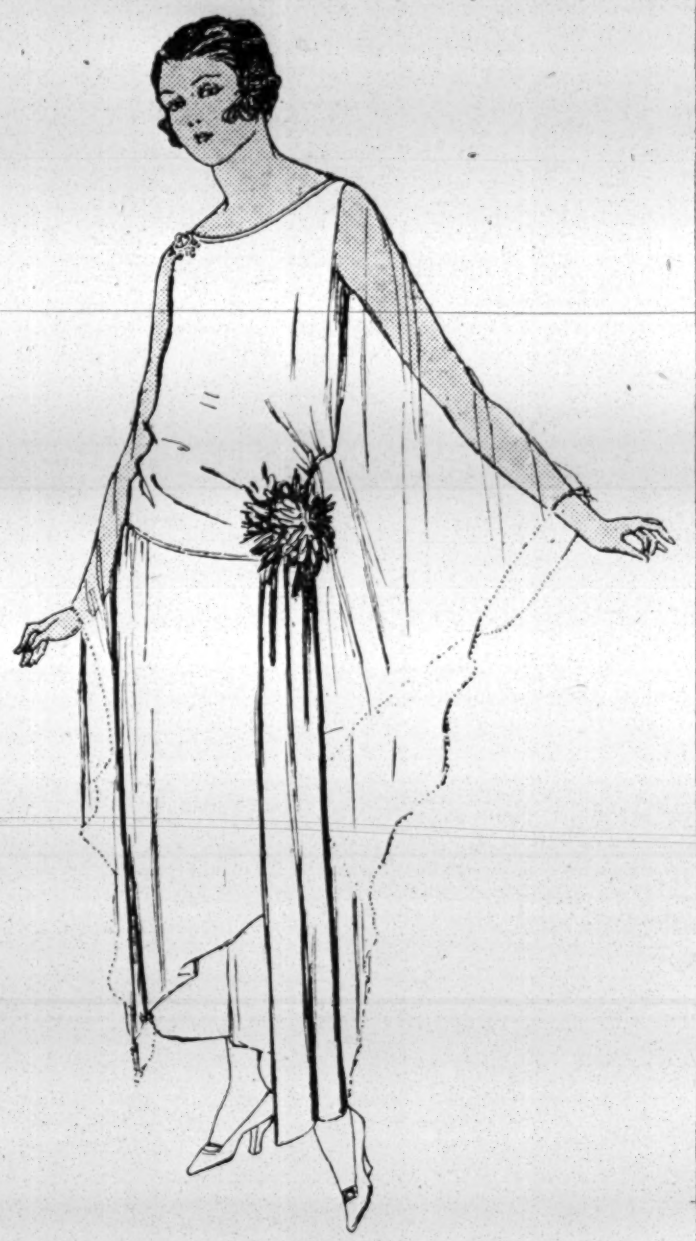
RUMOUR has it that Sir James Barrie is earnestly considering a righteous *dénouement* in two acts for that remarkable playlet, "Shall We Join the Ladies." Personally, I don't believe a word of it, even while I most sincerely wish it could be true, so that I should know how those pretty ladies would dress themselves under other circumstances than the country-house dinner-party—which undoubtedly they grace under most becoming conditions, accentuating the fashion line of waist and hips and the drapery tightly disposed in the front with a train at the back.

Meggie Albanesi, who is growing wonderfully like her father, is well supplied in silver tissue with transparently-treated black lace upon the hem, while Cathleen Nesbitt, in pink georgette, twinkles with pink bugles, and Dorothy Massingham wears a tiara of feathers with an excellent dress of fuchsia-coloured brocade.

Miss Pollock's white frock is admirably draped with black sash and ends. What a pity Sir James Barrie does not relent at once and let us have an opportunity to know which shape of coat, jumper, or form of skirt they would adopt on the morning after. Perhaps they all remain in bed for breakfast, possessed of headaches born of doubt of how much or how little may have been known of their intimacy and their dealings with poor brother murdered on the yacht.

If entirely legal, why should not the end of the story be made a subject for public competition, with prize to be allotted by gifted propounder of the problem, who would, of course, steadfastly resist any brilliant suggestion to bring the play to a conventional dramatic conclusion.

Meanwhile let me faithfully chronicle the details of the frock sketched, which was worn by Meggie Albanesi in "Loyalties," the new Galsworthy play at St. Martin's Theatre. It is flame-coloured *crêpe marocain*, with chiffon sleeve to match, and a waist cluster of black leaves and flame-coloured berries.



MISS MEGGIE ALBANESI, IN "LOYALTIES."

I hear fine reports of the gowns of Alice Delysia, made by Worth—and why not?—and also I am told how vastly attractive is the high feathered *coiffure* of Joyce Barbour, pearls and ringlets going decoratively to its completion. But what a bore those head-dresses must have proved to our coquettish forbears, and I am always horrified when I think that the pomaded erections were permitted to exist unwrapt and untended for several days, and the pillows for their nightly reception in bed adjusted so that movement was impracticable, and the edifice remain intact. Happily, we are more sensible, and the fullest extent of elegance in bed is met with a laced cap or a ribbon band, neither of these being definitely to my taste, if nature has been kind enough to supply and maintain a sufficiency to cover the scalp and drape the forehead.

And what comfort is to be found in the bobbed head. I admit that generously, although I hate the practice, and generally find that the "bobbed" repents within three months of her enterprise, and is sending feverishly round to her despoiler to return the severed treasure or convert it at once to the demeanour of a switch.

I have been interviewing the new spring footgear, to find that the thin silk stocking, the high-heeled suède shoe strapped across the instep or round the ankle prevails in popularity; a sufficiently acceptable programme these for London, but totally unsuited to the country, where I would commend in the first-class hand-made stocking of silk which shall match crocodile leather shoes with square heels no more than one inch in height; and such need not be clumsy, nor endowed with laces, the pointed or the spade-shaped flap being alike legitimate and smart.

How much easier it is to be smart in the country than in town, and how totally different must be the means to such end, although we cling affectionately for both circumstances to the dress which does not reach the ground, and accept a high collar for long and short coats, yet fabric and colour diverge utterly in the best interests. Black dresses are rather on the decrease, while steel beads continue to be allowed with coloured bugles to adorn *crêpe* or *charmeuse* for evening wear, little flounced dresses of taffetas still hold some vogue, and the tissue brocades vie in the best circles with iridescent beads for the topmost position.

I cannot remember whether I chronicled here or not the full details of Lady Alexander's beaded gown. Anyhow, we cannot have too much of a good thing, and this was a very good thing; the pale opalescent beads twinkling in long lines from neck to hem, whilst below the waist was a broad band of the finest black jet in floral pattern. It is hardly necessary to mention that this bore the stamp of the best artist, and that its like could not be secured in even the best bargain basement in London or in Paris. It always is amazing to me how Lady Alexander manages to ring the changes in black and white and grey, which she has worn exclusively since the regretted death of her dear distinguished husband, and another point I would emphasise in her costume is the successful audacity with which she plants white and silver on her quite white hair, a possession which in the annals of time has ever screamed loudly for black velvet or black lace. However, there it is, and Lady Alexander manages to look well even under the influence of white feathers, without any introduction of black whatever.

I confess that I have been guilty of leaving town for two days in vain search for bluebells, which, I am told, are not yet due, and successful attainment of several branches of peach blossom, an eminently satisfactory incident in a narrow-necked jar of blue and white china. I gladly snatch all the blossom from all the fruit trees, and I await an opportunity to despoil the apple espalier; but then, I have no taste for apples, and I consider it a great shame they should not be plucked in their beautiful blossom-time and not permitted to develop to all righteous maturity. I trust no earnest agriculturist, gardener, or mere consumer or importer will read such heretical pronouncement.

Amongst the arts achieved well by women is gardening, and I am told many are to be firmly established in the metropolis, with a set idea of making a living by the tending of window-boxes; also by the conversion of common leads into roof-gardens—a well paid achievement we will trust.

FLUGEL SODA FOUNTAINS.

We have been informed by Flugel and Co., Ltd., that they have now settled down in their new premises at 92, Queen Victoria-street, E.C.4. They have taken over the whole of the block of these offices, the ground floor and basement of which have been fitted up as showrooms, while on the first and second floors are visitors' reception rooms and general offices. The various types of Flugel soda fountains are now on view at this address in actual operation. The works and manufacturing departments are still situated at Leconfield-road and Green-lanes, Newington Green, N.16, the object of establishing headquarters in the City being to facilitate the inspection of their various models of soda fountains and soda fountain machinery by prospective customers and present clientèle.

In announcing the opening of their new premises, the directors decided to make a special proposition to every visitor interested in the mineral water trade. The models that are on view can be operated by anyone who cares to call, and visitors can thus see for themselves how easy it is to prepare delicious and attractive soda fountain drinks with the aid of a Fluge soda fountain.

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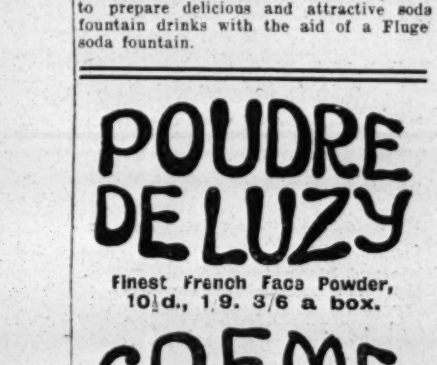
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THEATRICAL GOSSIP.

The J. H. Barnes Jubilee Matinee—Critic and Playwright—Nottingham Repertory Theatre Attractions.

J. H. Barnes Matinee.

The J. H. Barnes jubilee performance programme to be given at the Palace Theatre on Friday afternoon has been a good deal changed. Instead of Matheson Lang and Arthur Bourchier playing in an act of "Othello," Mr. Lang (minus Bourchier) will play Benedict, in the church scene from "Much Ado About Nothing." Sir Charles Hawtrey will now figure in "Elegant Edward"; Mr. Barnes will enact the Fall of Wolsey from "Henry the Eighth," Owen Nares and Miss Gladys Cooper will give the third act of "Diplomacy," and songs and recitations will be contributed by sundry stars, including Ellen Terry, Godfrey Tearle, Miss Madge Titheradge, Ben Davies, and George Robey.

Handsome Jack's Daughter.

Miss Mildred Barnes, who will appear in "Elegant Edward," is the handsome daughter of "Handsome Jack," as J. H. Barnes has been called from his youth onward. Miss Barnes, who was trained at the Royal Academy of Dramatic Art, and afterwards had a couple of years' of sound, varied provincial playing, is a young actress of great charm and braininess. It is a great compliment to Miss Barnes that Sir Charles Hawtrey specially requested her to support him in "Elegant Edward" at her esteemed father's jubilee matinée.

Andre Charlot's New Play.

"Dédé," an operette in three acts, by Albert Willemetz, and music by Christiné, now playing at the Bouffes-Parisiens, Paris, has been secured by Messrs. Andre Charlot and Paul Murray for presentation in London. It is the most successful light musical play seen in Paris for many years. There was keen competition for the British and American rights. Messrs. Charlot and Murray had been in negotiation for two months before finally contracting for the transference of the play to London. The date of production here has not been decided upon

American Actress Married.

Miss Gilda Varesi, the young American actress now playing with Mr. Dennis Eadie in "Enter Madame," at the Royalty Theatre, was married on Saturday morning to Mr. John Archibald, a member of a well-known firm of City solicitors, and an Oxford man.

Miss Varesi, who is part author of "Enter Madame," first met Mr. Archibald in 1915 when she was in London acting with Miss Doris Keane in "Romance." When Miss Varesi returned to America in 1917 the acquaintance was continued by correspondence.

She had carefully guarded the secret of her romance. Not even her manager, Mr. Brock Pemberton, nor her co-star, Mr. Dennis Eadie, had any inkling of the matter until early last week. Miss Varesi has no intention of abandoning her profession after her marriage. She will, of course, make her home henceforward in London, where her husband's business is.

The Late M. R. Morand.

The remains of the late Mr. M. R. Morand, whose death we recorded in our last issue, were cremated at Golders Green on Thursday. Among those present were Mr. Charles Cruickshanks, the secretary of the Royal General Theatrical Fund, of which Mr. Morand was chairman, Mr. Ambrose Manning, and a number of members of the Yorick Club. There were no flowers be request

Critic and Playwright.

Miss Olga Racster, part author of "Poor Em," the play which Miss Wish Wynne is to produce at the Palace Pier, Brighton, on the 27th inst., has been happily termed the Clement Scott of South Africa. For many years she was principal critic in that country, and had several productions. "Poor Em" was written specially for Wish Wynne, and in producing it she will achieve her greatest ambition.

Nottingham Repertory Theatre.

The Misses Viola and Ellen Compton have arranged for the visit of "Tons of Money" at their Repertory Theatre, Nottingham, on March 27. The company has an all-star cast, including Yvonne Arnaud, Madge Saunders, Mary Brough, Tom Walls, George Barrett, Willie Warde, and Ralph Lynn. On April 3 Miss Viola Tree will visit the Repertory Theatre in "The Eleventh Commandment," with full London company. During these weeks the Misses Compton will present their production of "Common Clay" at the Royalty Theatre, Chester (March 27), and the Theatre Royal, Sheffield (April 3). The Misses Compton are booking an autumn tour for this play, which made such a decided success on the occasion of its four weeks' run at their own theatre.

"The Young Person in Pink."

On Friday night, Mr. Matthew Norgate was telegraphed for to play lead in "The Young Person in Pink" at one hour's notice, at the Grand Theatre, Croydon, and accomplished his task with complete success. Some three months ago he played a special fortnight with Mr. Eric Leslie's company. In "Mary Rose" he created the part of Cameron in the provinces, and quite recently was seen in Mr. Hackett's "The Rise of Silas Lapham" at the Lyric.

Sir J. Martin-Harvey's Illness.

Sir John Martin-Harvey is now well on towards complete convalescence, and has left town for Brighton. He hopes to resume touring some time next month.

Off to America.

George Grossmith sailed for America on Saturday, presumably on business. His stay there, however, will be of no great length. During his absence Austin Melford, specially engaged, will play the part of Otis Hooper in "Sally" at the Winter Garden. Mr. Grossmith returns to work on Easter Monday.

Beautiful Dresses in "Pot Luck."

It will interest our lady readers to know the description of several of the magnificent dresses which Miss Margaret Bannerman is wearing in "Pot Luck" at the Vaudeville. One is a dainty black taffeta evening dress trimmed with pink net embroidered in rococo style, with gathered pink ribbon and diamanté. This is adorned with a belt of draped blue taffetas with a bunch of pink and mauve flowers and a trail of silver leaves. She also has a gown of emerald green in diaphonous material. Her Egyptian costume is a delicately flimsy creation of green and silver studded in diamantés and emeralds covered with two wings of silver gauze, over which is a quaint Egyptian design in the same colour. The headdress is that of a Sphinx with Egyptian curls.

A Popular Paddy

A clever young actress who has scored a remarkable success as Paddy in "Paddy

the Next Best Thing," Miss Muriel Munro is at present playing her third season in this popular play.

Royal General Theatrical Fund.

The March meeting of the directors of the Royal General Theatrical Fund was held at Goschen Buildings, Henrietta-street, London, W.C., on Tuesday, the 7th, Mr. Douglas Gordon (Hon. Treasurer) presiding. Messrs. Lionel Carson, Henry Doughty, Edmund Gwenn, Hubert Harben, Ralph W. Hutton, Frank Weathersby, H. Saxe Wyndham, and Charles Cruickshanks (Secretary) were in attendance.

The lamented death of Mr. M. R. Morand, the Chairman of the Association, was reported, and the Secretary received instructions as to conveying expressions of the deepest regret from the directors present.

It was reported that Sir Gerald du Maurier had kindly consented to preside at the next annual festival after his return from his holiday in Algiers.

Mr. Douglas Gordon was unanimously elected as Chairman of the Association in succession to the late Mr. M. R. Morand; and Mr. Gordon's office as Hon. Treasurer being vacated, Mr. Lionel Carson was unanimously elected in his stead.

Actors' Day.

At the general meeting of Actors' Day the following were elected trustees:—Mrs. Brandon-Thomas, C. Aubrey Smith, and Robert Courtneidge.

The following actors were elected to the Committee: A. E. Drinkwater, H. A. Saintsbury, Jevan Brandon-Thomas, Jessica Black, Russell Thorndike, Percy Crawford, Fred Grove, Carlotta Anson, E. Story-Cofton, Morrice Seaton, Alfred Harding, John Burton.

The following were elected to the Committee, nominated by the Association of Touring Managers: Sir John Martin Harvey, Robert Macdonald, Cecil Barth, Wm. Holles, Alfred Denville, Chas. Macdona, J. E. Vedrenne, F. J. Nettlefold, Otto C. Culling, E. H. Bull. Messrs. J. H. Mote and Son were elected Honorary Solicitors. Messrs. Sayers, Seaton and Co. were elected Auditors, Mr. Wm. Holles was elected Treasurer, Mr. John H. Moore was elected Secretary

The Old Vic.

Ibsen's "Peer Gynt," which was enthusiastically received at the Old Vic. on Monday, the 6th, is being played on Monday, Wednesday, and Friday evenings, and at the Thursday matinée this week. The bookings for all the performances are exceptionally heavy. Benedict's opera, "The Lily of Killarney," will be given on Thursday and Saturday evenings; and Mozart's "Don Giovanni" will fill the bill at the Saturday matinée.

Shakespeare, Liverpool.

Miss Violet Vanbrugh is to return to Liverpool and the Shakespeare Theatre next week for the purpose of giving performances of her remarkably successful acting version of Miss Ethel M. Dell's story, "The Knave of Diamonds." Miss Vanbrugh obviously enjoys her work in this play, and she is admirably supported by a strong company, which includes H. St. Barbe-West, Cyril Griffiths, Darly Foster, Wallis Sandes, Drew Mackintosh, Gordon Tomkins, Alexander Scott, Clarde Edmunds, Helen Hardy, Louise Wynne, and Sybil Carlisle. Special arrangements have been made for giving two matinées during the week, namely, on Wednesday and Saturday.

The Playwrights' Theatre.

The next special matinée of the Playwrights' Theatre will take place on Friday, March 24, at the Kingsway Theatre, when will be presented "Slings and Arrows," by Betty Bower, produced by Reginald Denham, and played by Isabel Jeans, Laura Smithson, Margaret Scudamore, Elizabeth Williams, William Armstrong, Leslie Banks, Rothbury Evans, and Eric Cowley. "Slings and Arrows" will be preceded by "When Eyes Are Opened," by Mrs. St. Clair Stobart, produced by Edward O'Neil, and played by Hilda Bruce-Potter and Beverley Sitgreaves.

Rumours Routed.

We are asked to deny two false reports, or what Winston Churchill would call "terminological inexactitudes." One is the rumour that Miss Phyllis Dare is leaving the cast of "The Lady of the Rose" at Daly's, whereas she has just reurned there after a few days' illness. The other is that Miss Betty Chester has left the Co-Optimists at the Palace, whereas her engagement there doesn't end till April.

A Village Vestal.

"Miss Lulu Bett" is the name of an American comedy, which producer-manager Brock Pemberton, who brought over the Royalty success, "Enter Madame," is arranging to present at another West End theatre. The original leading lady, the famous American actress, Louise Closser Hale, is coming over to play in this piece, which is by the now widely read American novelist, Zona Gale. Lulu, the heroine of this village comedy, is a spinster of a topical truly rural type.

Everyman Fancy Dress Ball

The theatrical and cinema world is to be well represented at the Everyman Theatre Fancy Dress Ball which is to take place on Tuesday, March 21, from 9 till 3, at the Suffolg Galleries, Suffolk-street. Among the judges of the costumes are Madge Stuart, Mary Odette, Maurice Elvey, and Milton Rosmer, and John Hassall and C. R. W. Nevinson, the artists. The organiser of the ball is Langford Reed.

As the tickets are only 12s. 6d. each, including supper, the floor one of the best in London, and the hall in the centre of the West-End theatre district, this function should be well supported. Numbers of people well known in the artistic world have already taken tickets

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Clashes Coming.

A day or two ago it seemed likely that Frank Vernon's production of the eagerly awaited new Arnold Bennett play, "The Love Match," at the Strand, and Seymour Hick's production of "The Man in Dress Clothes," at the Garrick, would both materialise on the same night—namely, next Tuesday. Suddenly, however, Mr. Hicks announced to us that he had selected next Wednesday evening. Just as suddenly Nelson Keys notified us that he would start his Wimperis revue venture, "The Curate's Egg," at the Ambassadors also on that evening! Doubtless, some way will yet be found to prevent this first night clashing.

Nelsonian Nous.

Unlike the new Nelson play at the Shaftesbury, "The Curate's Egg" will have a Nelson permeating it, namely, the comical Keys (alias "Bunch") himself! He tells us that he is quite satisfied with the several characters that he has in this revue, that his company is as earnest as it is excellent, and that, indeed, this Wimperisian work seems soon to exceed the promise indicated in its title, and to be more than "good in parts."

Seymour the Swallow-tailed.

Mr. Hicks' character as the Man in Evening Dress is full of opoprtunities for his smart and swift style. Great fun seems likely to emanate from a restaurant or hotel scene, wherein the hapless hero—possessing nothing but his dress suit in all the world—struggles with every possible dodge to obtain both credit and comestibles.

Dryden "Doubled."

Not only will the Phœnix play-producing society present Dryden's tragedy, "All for Love," at their performance at the Shaftesbury next Sunday evening and Monday afternoon, these Phœnix folk will also for their performance to follow unearth the same poet playwright's long-buried comedy, "Amphitryon."

Borrowed from Bards.

"All for Love" is, of course, based upon Shakespeare's "Antony and Cleopatra," and evidently was intended to show how the so-called "glorious" John could improve upon the author from Stratford-upon-Avon! "Amphitryon" was "conveyed" by Dryden from a play by Plautus and a play by Molière.

More Galsworthy.

Leon M. Lion, in addition to running with Critic J. T. Grein, the interesting Galsworthy play cycle at the Court Theatre, is preparing also to present in due course a new Galsworthy drama, called "Windows." This ought to be a play easily "seen through."

Cartonian Comedy.

The lively Lion is also arranging to present at the Comedy ere long a new play written by that brilliant dramatist, Richard Claude Carton (born Critchett and the brother of the eminent oculist, Sir Anderson Critchett). This new play is entitled "Other People's Worries," and its production at the Comedy Theatre (a favourite "pitch" for Cartonian plays) will necessitate the transferring to another house that beautiful drama and great success. "The Faithful Heart," by Monckton Hoffe.

A Hoffean Heroine.

By the way, Monckton Hoffe's beautiful young wife—billed as Miss Barbara Hoffe—has been engaged to play the heroine to Seymour Hicks' harassed hero in "The Man In Dress Clothes."

"Running Water."

Mr. J. E. Vedrenne has fixed on Wednesday, April 5, for the production of a new play by A. E. W. Mason, entitled "Running Water." By an arrangement made between Mr. Frank Curzon, Sir Gerald du Maurier, and Mr. Vedrenne, the play will be produced at Wyndham's Theatre, and it will be the occasion of Miss Edna Best's return to the stage. "Running Water" has been most successful in book form, and it will also be seen as a film later on, some time after its production as a play.

Erin in Aldwych.

The Irish Players, who have been scoring again at the Ambassadors, have just arranged to move to the Aldwych Theatre. These Hibernian artists, headed by Miss Sara Allgood, will start proceeding there next Monday.

ACTORS' ASSOCIATION AND THE CLOSED SHOP.

Intensive Campaign to be Started.

QUESTION OF FEDERATION.

Demand for Alliance with Other Unions.

The Actors' Association have decided to launch an intensive campaign to further a project for bringing about the closed shop.

The decision was come to at a meeting at the Prince of Wales' Theatre, on Sunday night, which was largely attended.

Federation with the other unions in the industry was advocated as the first step. A ballot is to be taken before the end of September, 1922.

Life Blood of the Movement.

Mr. Fisher White, in opening the meeting, said he supposed there was hardly a member of the Association who would not welcome the declaration of the A.A. shop. ("Hear, hear.") First of all, he wished to draw a distinction, so that they might be clear as to what they were talking about—the difference between the A.A. shop and closed shop. The A.A. shop, he took it, meant that members of the A.A. would, after the declaration of such a shop, refuse to work with non-members of the Association. The closed shop meant that not only would members of the A.A. refuse to work with non-members, but they would take every means in their power to prevent non-members working at all. ("Hear, hear.") He was not sure that the distinction was not a distinction without a difference. The Equity Association of America have lately found that they were up against the importation of English blacklegs. They were obliged to take action to stop the importation of English artists who refused to abide by the conditions enjoined by the Association or to join the Association. They were told that no fewer than eleven theatres in New York at the present time were lately occupied by English companies who did not belong to the Equity Association. That Association had gone so far as to approach Mr. Gompers, President of the American Federation of Labour, to move in Congress for the prohibition of the immigration of non-A.A. members. ("Hear, hear.") Mr. Gompers had communicated with the transport workers in this country with a view to taking steps to refuse transport to non-A.A. members.

Turning to members bearing upon this question, the Chairman mentioned first funds, second members, and three, the conditions peculiar to their calling. He put funds first because, as they knew funds in our present civilisation were the very life-blood of any movement, and he would like to draw their attention to the conditions in other unions. Why were the industrial employers at present demanding the reduction of conditions, monetary and otherwise, which have been hardly won by many years of struggle by the trade unions? It was because they knew that the funds of the industrial unions were, from one cause or the other, very much depleted, and therefore the power of these unions was weakened

Mr. Fisher White referred to the moulders' strike to show what an industrial fight meant, saying he thought it right to draw attention to these facts because they did not know where the declaration of the A.A. shop might land them financially. They had to consider it, of course, apart from the number of people in the profession who were not members of the A.A. Even their own members owed the Association something like £8,000.

Is Success Possible?

They did not start even with the proper advantage they should have.

He felt compelled to ask, "Is it possible to hope for success in declaring the A.A. shop when we have as members perhaps less than 15 per cent. of the actors and actresses who are habitually employed outside of London?" Was it reasonable to expect that the managers could not carry on with the 85 per cent. of potential blacklegs?

Many of them would no doubt say that the remedy for that state of things was federation with the other unions engaged within their industry. (Hear, hear.)

That might be so. But for his own part he could not help saying it would be a humiliating position, having to confess to such apathy and weakness on the part of the people who represent the actors' calling, that they were absolutely unable to stand up for themselves. (Hear, hear.) He felt it very strongly. That did not mean that he was against federation, but it did mean that he realised the absolutely paltry numbers represented by their Association compared with the numbers included in the profession. (Hear, hear.)

Effort to Increase Membership.

He would urge that they make a supreme effort to increase their membership before they presumed to talk of federation. It was absolutely appalling to him to think that members of their profession seemed to be so incapable of realising what union meant at all; so incapable of realising that it is their duty to join the union of their fellow-artists, not because personally they would get anything out of it, but because the whole profession is going to be improved.

I would say, went on the Chairman, if we cannot inspire in the profession that feeling of esprit de corps—that feeling of brotherly love—for that was what it came to—we are not really worth saving.

Peculiar Conditions.

Then, taking the conditions of their calling. The first of these was the uncertainty of employment. He need not say anything about that. (Laughter.) The second was the difficulty of forming any standard of proficiency. Success did not depend on pleasing their managers so much as pleasing the public. And then personality—which God had given them, and not their own efforts—was even more important than proficiency.

Then there was a particular point, and that was that the employer, outside London at all events, and in some cases in London too, was himself dependent upon satisfying the owner of the place in which his employees were to function, that was to say that he, too, was not entirely his own master.

That brought him to a point at which he must mention a proposition which he and the secretary had been putting to the Association of Touring Managers. They were meeting the next day to put it down on paper, as they had been requested to formulate the proposition. And the peculiar conditions of their employers seemed to him to warrant such a proposal, as that they had been suggesting to them that their chief opponent—he would not say enemy—was the resident manager, the man who owned the theatre. That was the case also in London sometimes for the producing manager. They, the managers, were up against him, and so, too were they (the actors).

Three Great Principles.

The proposal they made to them was the adoption of three principles. First, the closed shop between the A.T.M. and the A.A., that was to say, the A.T.M. would declare that after a certain date they would engage none but A.A. members—(applause)—and the A.A. would declare that they would not work for any but members of the A.T.M. (Applause.) The second was an agreed contract between the two Associations, preferably settled by an independent arbitrator, and the third was the promotion, by the two Associations, of a Bill in Parliament for the licensing or registration or certification of managers. (Applause.)

He had tried to point out to some of the managers that the adoption of these three things would be the beginning of a trade guild which might in time become absolutely the controlling body of the industry. No doubt if the proposal was adopted by the A.T.M. in time the West End Producing Managers would no doubt come in, but it would be a trade guild in which they would control, through the Licensing Bill, the whole body of people who were able to put plays into theatres, and they would control the influx of new members into the profession. (Applause.) And they could even go so far as to have classified grades, according to experience, as it was in the old trade guilds. In time he thought they might very well find themselves so wealthy that they would be able to bring about what the Valentine Memorial Fund was now striving to bring about—pensions for all members when they had got past work.

Their Natural Allies.

However, that might be, he wanted to say that in his view the touring managers were their natural allies in this matter as opposed to the attitude of the resident manager. He remembered a prominent actor—he was still alive—who was never tired of saying "Never trust managers." He thought that was not right. He thought there were some managers who could be trusted, and he thought if they tried to find out those who could be trusted, instead of condemning them all as untrustworthy, they would get along a little better.

Personally he should continue to try to persuade the A.T.M. to see the advantages of such an arrangement. It would be no bar at all to the proposed intensive campaign which, he hoped, would not prejudice their endeavours to promote co-operation between them and the touring managers. (Applause.)

Closed Shop the Remedy.

Mr. Howard Brennan, who spoke for the signatories to the requisition on which the meeting was called, referred to the pessimistic remarks of the Chairman, and said he did not think it was necessary to make out a case for the policy advocated by the signatories, for had they not the evidence all around them of its urgent need?

Mr. Brennan went on to refer to those who talked about art with a capital A, and overlooked the question of £ s. d. The artistic and the economic were bound up so closely that they must see the terrible havoc wrought in the profession by the non-realisation of this truth. Those who did realise it had formed that union with the object of saving a decaying profession. They could not be adequately organised except by the weapon the trade union had given them, namely, the closed shop. (Loud applause.)

Influx of the Monied Amateur.

The question of unemployment was no new problem. What of the mixture of amateurs and professionals of indifference? ("Hear, hear.") The real cause, he submitted, was due, in major part, to the influx of the monied amateur—(loud applause)—and he lay responsibility on those in high places in their profession for encouraging the academic movement which was largely responsible for the precariousness and uncertainty of the profession and the deplorable amount of incompetence. (Applause.) They flooded the market with these social parasites, who sucked the very life-blood of the competent actor and actress—(applause)—not by their talent but by means of unfair competition—money and influence.

Federation First.

Federation was necessary before the closed shop. (Applause.) Let them not forget that they were workers. They had failed single-handed to bring about no really adequate remedy for their grievances. They must therefore join forces with Labour and that must be done quickly, or it might be too late. The future of the profession was in the hands of each one of them banded together in that union. Let them be of one mind and win through. It was now or never. (Loud applause.)

A brisk discussion ensued, in which there was general agreement of the necessity for action.

Mr. Maracine said they wanted to get the aid of the Press like these titled people did. He also urged federation and reorganisation, and showed what had been accomplished in Holland.

Mr. Barry Luard urged the necessity of discrimination in the acceptance of members. He raised a storm of protest from the platform when, in criticising the Council, he said: "Don't forget there is such a thing as managers putting nominees up." (Cries of "Shame!" and "No, no.") He did not mean openly, of course, but it was quite possible. They should get on at once with federation.

The question of numbers was raised, and a member asked what percentage the Associations in other countries had when they declared for the closed shop.

What America Did.

Mr. Waxman said that in America they started with only 600, and they got the closed shop, and the result was the present Equity Association. There was nothing to fear on the ground of membership, but they must amalgamate with the other unions. Then the closed shop was assured.

Mr. Lugg welcomed the critics. Unless they had criticism, especially constructive criticism, they would never progress to the ideal they were aiming at. Let them realise that they were on the eve of the biggest progress they had ever anticipated. They were still anticipating, and so far they had not even—many of those who talked so much about federation—learned the ABC of federation and closed shop principles. With regard to the Press, Mr. Lugg said it was not the Press that was going to fight their battles unless and until they started to fight the battles themselves. If they showed that they meant to go forward, nobody would help them more than the Press. The Press of this country, when there really was a principle of right or wrong at stake, was generally extremely fair. He had found they got more help from the Press than they had a right to anticipate.

If they wanted the closed shop, and wanted to be rid of the monied amateur, they must show that they would not have the monied amateur.

He was not interested at all in their weakness—that was simply the index of the fact that they had not stuck together. He had always been convinced that the solution depends upon the closest possible working agreement between all the workers in one industry. (Applause.) It should not be assumed that they were too weak to be federated. Bear in mind that the weakness of one is the weakness of the whole, and the weakest link in the chain only demonstrates the strength of that chain, and the fact that they were only more or less organised prevented the other unions accomplishing the ideals they had set out to achieve.

The Only Chance of Salvation.

If there were things in their industry which were unsupportable, they themselves were responsible. Nobody could force them to put up with things which they could refuse to put up with. The only chance for salvation was a federation with the other unions in the industry. (Applause.) Against the principle of the closed shop, there was not one argument, because the moment they said they were a profession, they must have in their eye qualification, and no admittance without that qualification, and proper control of conditions when that qualification had been satisfied. They now had before them a campaign to bring about that situation.

It had been said they had done nothing as an association. But they had achieved enormous things. Why, they had paid out in benefit a lot more than they had received. (Applause.) There could be no sound development until they made their profession a real profession in fact, and they had to look out for the ways and means of achieving it. (Applause.)

The English actors had been the leaders in trade unionism in the profession, but America, Australasia, and Africa had not got ahead of them by following alliances with the other organisations within the industry. Now the Council suggested an educational campaign. He accused the members of being responsible for the position. They had never yet balloted in sufficient numbers to show they had any interest at all, and they had never balloted in favour of progress. Until they did, the Council could do nothing.

Campaign and Ballot.

Mr. Harding Steerman, in the unavoidable absence of Mr. Milton Rosimer, then moved the following resolution:—

That, in view of the fact that before the Council can declare such a policy as contained in the resolution calling this meeting, a two-thirds majority of the members will be required, it is proposed by the Council to hold fortnightly meetings in London, and, so far as possible, in the provinces, for a period of not more than six months, and that a ballot shall then be taken not later than the end of September, 1922, to discover if the members by the adequate majority vote in favour of this policy.

Mr. Alfred Harding seconded.

Mr. Luard suggested three months instead of six, and Mr. Brennan also thought the ballot should be taken sooner.

Mr. Lugg pointed out that the resolution said, "not more than six months." If they wished the ballot sooner, and so decided at the meetings, it would be done.

Eventually the resolution was carried with only one dissentient.

Thanks were given to the proprietors of the theatre and Mr. Fisher White.

In reply, the Chairman said that he had been called pessimistic. He was really a confirmed optimist, but he thought it only right to place the facts before them.

The County Theatre, Chelmsford, which is at present undergoing elaborate renovation, will reopen at Easter. Well-known West End productions are wanted for immediate dates—three nights or repertory.

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PREMIERES OF THE WEEK.

"LOYALTIES."

At the St. Martin's.

Drama, in Three Acts, by John Galsworthy, Produced at the St. Martin's, on March 8.

Charles Winsor .... Mr. Edmond Breon
Lady Adela, Miss Dorothy Massingham
Ferdinand De Levis Mr. Ernest Milton
Treisure ..... Mr. Gilbert Ritchie
General Canynge Mr. Dawson Milward
Margaret Orme Miss Cathleen Nesbitt
Captain Ronald Dancy, D.S.O. Mr. Eric Maturin
Mabel, his Wife..Miss Meggie Albanesi
Inspector Dede..Mr. Griffith Humphreys
Robert ..... Mr. Clifford Mollison
A Constable ..... Mr. Ian Hunter
Augustus Borring .. Mr. J. H. Roberts
Lord St. Erth ..... Mr. Ben Field
A Club Footman .. Mr. Ian Hunter
Major Colford .. Mr. Malcolm Keen
Edward Graviter..Mr. Clifford Mollison
A Young Clerk ..... Mr. Ian Hunter
Gilman ..... Mr. Ben Field
Jacob Twisden .... Mr. J. H. Roberts
Rircados .... Mr. Griffith Humphreys

We can conceive the conscientious playgoer feeling, as he leaves the St. Martin's Theatre, that his own loyalty to his principles demands that he shall again send to the Reandean the price that he has paid for his seat because they have given him value in excess. Think of it! From 8.15 to 10.45 a splendid, strong human play, by John Galsworthy, that keeps you tense with interest, excitement, and appreciation, wonderfully acted by players chosen with admirable discrimination, followed until close on 11.30 by a perfect bit of Barrie, played, well, exactly as it ought to be played.

"Prejudices, or are they loyalties?" muses one of the characters in Mr. Galsworthy's play. Ferdinand de Levis called it prejudice against the Jew that he was made to feel tolerated at Meldon Court, the other guests found his code of manners deficient. De Levis has £1,000 in notes stolen from his room in the quarter of an hour that he is in the bathroom. He behaves offensively about it to his host. Charles Winsor insists that the police shall be called in at once, although it is nearly midnight, and to Winsor and General Canynge he accuses a third guest, Captain Dancey, of the theft. Dancey, newly married to a dear little girl-wife, is hard up, rashly impulsive and sore that De Levis has made a lot of money out of a horse given him by Dancey because he did not know his value, and couldn't afford his keep. Loyalty to "one of themselves," and to Army traditions, makes the two men indignantly reject the possibility of Dancey's guilt, in spite of a piece of slight but important evidence of which they alone are aware. The unpleasant de Levis is reminded that they can bring about his exclusion from Clubland. "Social blackmail," he sneers, but he keeps his mouth shut for three weeks, then his blackballing from an exclusive club inturiates him to an open accusation. This brings a finely written and dramatic scene in the cardroom of a London club, an "all-men" scene, magnificently played, the bridge players, old Lord St. Erth, flippant, stuttering young Augustus Barring, Charles Winsor, and General Canynge, interrupted by the scandal, sitting in judgment on De Levis, the instigator, suspending him, insisting that Dancey—making a good if not quite convincing show—shall bring an action for libel. There follows a poignant interview between Dancey and his trusting little wife, he urging flight to Nairobi to be quit of the whole beastly thing, she staunch in her determination to fight the libel. A few weeks later, irrefutable proof of Dancey's guilt is brought to his lawyer, fine old Jacob Twisden. Professional honour demands that the lawyer shall inform counsel of the facts, and shall withdraw from the case. Faced with flight or arrest, Dancey chooses the former alternative, but the police are already battering at the door of his flat when the words of confession to his wife have hardly left his lips. To save her from disgrace, Dancey shoots himself.

Brilliant Acting.

This remarkable play of result inevitably following action that is again the inevitable result of temperament developed by circumstance, contains some beautifully consistent characters. They are alive, these men and women, we are never conscious of the atmosphere of the theatre, but we are with them through the most critically emotional, dramatic moments of their lives. The play calls for brilliant acting, and the players respond magnificently. They are all so admirable that it is difficult to praise them individually. Mr. Ernest Milton creates a profound impression as a certain inferior type of Jew, Mr. Dawson Milward is perfect as the General, Mr. Eric Maturin is sympathetically human as Dancey, Mr. J. H. Roberts makes a beautiful character sketch of the old lawyer, Mr. Edmond Breon puts some sound, easy, natural work into the part of Charles Winsor, Mr. Ben Field plays two small parts and makes of each a gem of portraiture, Miss Cathleen Nesbitt is brilliantly clever as a modern society girl, and Miss Meggie Albanesi exquisitely simple and appealing as Dancey's wife.

A Perfect Bit of Barrie.

Of Sir James Barrie's first act of "Shall We Join the Ladies?" we wrote on its production. Mr. Leslie Faber made a remarkably clever study of the eccentric host, Sam Smith, and there was capital work from the remainder of the cast. It consisted of Miss Meggie Albanesi, Mr. J. H. Roberts, Miss Muriel Pratt, Mr. Ben Field, Lady Tree, Mr. Dawson Milward, Miss Dorothy Massingham, Mr. Edmond Breon, Miss Dorothy Warren, Miss Cathleen Nesbitt, Mr. Eric Maturin, Miss Elizabeth Pollock, Mr. Ian Hunter, Miss Marda Vanne, Mr. Malcolm Keen

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Fire in a bedroom at Connaught-road, Margate, on Wednesday, effected damage estimated at £200. The house is the residence of Mr. and Mrs. J. L. Rowlinson. The former is the business manager of the Margate Operatic Society, and Mrs. Rowlinson (Miss K. Evelyn Ascher), who discovered the fire, appeared later in the day as Elsie Maynard in the Society's performance of "The Yeomen of the Guard."

"IN NELSON'S DAYS."

At the Shaftesbury.

Play of Adventure, by Clifford Mills, Produced at the Shaftesbury Theatre, on Saturday, March 11, 1922.

CHARACTERS IN THE PROLOGUE.
Napoleon ..... Adrian Byrne
Marshall Soult ..... Tarver Penna
General Huelin ..... Alfred Brandon
Admiral Decres ..... Lewis Gilbert
Rear-Admiral Lacrosse Christopher Steele
General O'Connor ..... King Fordham
Lord Desmond Fitzgrattan Lawrence Anderson
Brian O'Farrel ..... Lionel Scott
Muchet ..... Philip Vallentine

CHARACTERS IN THE PLAY.
Admiral Lord Barham..Alfred Bishop
Commodore Tiverton, R.N. Bellenden Clarke
Captain Charles Carrington, R.N. Percy Hutchison
Lord Desmond Fitzgrattan Lawrence Anderson
1st Lieut. Barry Fenceless, R.N. King Fordham
Dr. Bosty ..... Charles Vane
Lieut. Wentworth, R.N. Andrew Wight
Seaman Goliath Barnes F. G. Thurstans
The Marquis of Queenstown Randolph McLeod
The Marchioness of Queenstown Hetta Bartlett
Lady Honora Fitzgrattan Marie Hemingway
Lady Patricia Fitzgrattan Elsie Stranack

The Irish question of 1805 is melodramatised in the new play, "In Nelson's Days," with which Mr. Percy Hutchison has restarted in management at the West End.

The Hibernian interest lies in the fact that Bonaparte has promised to aid the Irish in their endeavour to free themselves from the English, but in reality is only using them as a means of invading England. Lord Desmond Fitzgrattan, a young Irish noble, realises this, and devotes all his influence towards restraining his fellow-countrymen. His attendance at their meetings causes him to be set down as one of the rebels, and induces him to take refuge in France. Letters he had written to his rebel friend, Brian O'Toole, prove him to be loyal to England, but implicate his friend, so that Desmond will not permit their publication. O'Toole, however, is killed in an action between a French frigate and a British man-o'-war, commanded by Captain Charles Carrington. Secreted in O'Toole's coat is a letter giving details of a plan to get important documents from the British, and Carrington determines to impersonate the dead man.

It is, of course, all-important to Desmond that O'Toole should not be alive, as he can then publish his letters without danger to his friend and return home, and O'Toole, with his last breath, had given instructions that Desmond's letters were to be returned to him. A brother rebel conveys the letters to Honora Desmond's sister in England, but as spies are on her track she hands them over to Carrington, who has gained her esteem by rescuing her from a couple of footpads.

Meanwhile the machinations of Routh Donogan, a renegade Irishman, and Pitt's chief spy, rebound upon himself, and he is stabbed to death by one of the rebels.

In pursuance of his plan, Carrington goes to Liffey House in London, and there meets with surprising and diverting adventures, and afterwards is able to rescue Lord Desmond from death in a secret chamber of a "deserted mansion in Soho." His own rescue is accomplished by Lady Honoria, when he falls into the hands of his enemies. Carrington is at length recognised by Lord Barham, the First Lord of the Admiralty, and his espousal to Lady Honoria ends the piece on a love note.

Acting Successes.

A hearty reception was extended to Mr. Percy Hutchison, who is fitted with a part in which his volatile humour has considerable play, and he made the most of the romantic situations in which he finds himself. Mr. Alfred Bishop, who was also warmly greeted, was a joy throughout as the genial old sea-dog, the First Lord of the Admiralty, and Mr. Ben Webster graced every scene in which he appeared as Lord Castleton. Miss Marie Hemingway's beauty and artistic refinement were agreeably evident in the part of Lady Honoria, and Miss Elsie Stranack thoroughly accomplished her chief duty of looking pretty as the younger sister.

A striking presence and virile delivery were noticeable qualities of Mr. Lawrence Anderson's performance of Lord Desmond, and Mr. Jack Fortescue's portrayal of the informer, Donogan was realistic in every way. Two excellent characterisations stand to the credit of Mr. F. G. Thurstans, his picturesque Seaman Goliath Barnes and his ancient caretaker with a wheezy voice. Both impersonations secured special rounds of applause.

THE KING AND QUEEN AT PRINCE'S THEATRE.

The King and Queen witnessed on Friday evening the performance of "Gondoliers" by the D'Oyly Carte Opera Company at Prince's Theatre. Their Majesties met with a most enthusiastic reception from a crowded audience, and on leaving at the close of the performance were again loudly cheered. Mr. Rupert D'Oyly Carte presented the Queen with a beautiful bouquet. Their Majesties were evidently delighted with the performance, and as they rose to leave the theatre the audience joined with the orchestra in rendering the National Anthem, following this with loud cheers for their Majesties.

At the annual dinner of the Dover and District Licensed Victuallers' Defence Society, on Tuesday, the 7th inst., a pleasing fillip was given to the musical programme by the appearance of Harry Ugar, George Beacheroft, and Miss Lena Lawton, all of whom belong to the "Crackers" revue company, appearing at the Royal Hippodrome, Dover. Miss Maude Maye, the company's conductor, was with them on the occasion.

"MAYFAIR AND MONTMARTRE."

At the Oxford.

Revue, written by John Hastings Turner, Music by Max Darewski, Cole Porter, G. Gershwin, Irving Berlin, and others, Produced at the Oxford, on March 9, 1922.

For beauty and brilliance of spectacle, the latest Cochran revue, "Mayfair and Montmartre," produced at the Oxford on March 9, will rival "The League of Notions." Early in the evening there is the wonderful Boccaccio scene, "The Door of the Duchess," and other strikingly beautiful scenes are the South Sea Isles, the tragic legend of the Sun Worshippers of Old Peru, with its amazing ballet, and the Versailles spectacle, with its gallants and beauties. It is explained in the opening scene that the old music hall show is not dead, but that it is now presented in the form of a revue; and certainly some of the heartiest applause heard during the evening is that called forth by variety turns, as, for instance, the wonderful handbalancing act of Fred Sylvester and his youthful assistants; the ladder antics of Charles Poley; and the dancing of Charles Brooks and Anita Elson.

Delysia's Reappearance.

Mlle. Delysia, beautifully costumed, and with her charmingly intimate style, was given the heartiest of welcomes on her reappearance in London. She has one of her best chances in one of the few really funny comedy scenes, the "Star's Dressing Room" (a study in temperament), in which she is spurned by the callboy. In the brutal Apache scene, "Bred in the Bone," and as the tortured Inca King's daughter in the Sun Worshipper's Legend, she acted with dramatic intensity; and her singing of that saucy number, "Do It Again," and the rollicking finale to the first part, "Say It To Music," was heartily acclaimed.

One of the most charming numbers in the revue is Miss Nellie Taylor's living picture song as Gainsborough's "Blue Boy," and Miss Joyce Barbour's "Cocktail Time," in which little Martin Sylvester joins her as a bar-tender, is another attractive item, as is Miss Mabel Green's "Billets Deux."

Lady Tree's Success.

Lady Tree, making her début in revue, proved herself a splendid comedy actress, and showed remarkable versatility in a number of rôles Her terrible old hag in the Marseilles scene was a striking impersonation, and as the "dresser" to Delysia, the Mayoress, and other characters, she did splendid work. Others who contributed valuably to the success of the comedy scenes were Tubby Edlin, in many parts, particularly as the callboy—a priceless impersonation this, and an interpreter (to the Singing Duck's owner); that clever comic actor, A. W. Baskcomb, as the proprietress of a lodging house, the Mayor, a Highbrow, &c.; George Hassell, particularly good as an old-time music hall chairman, a retired Major, and a critic; and Albert Bruno, in a number of characters. Mr. George Bishop joined Mlle. Delysia in a duet, "Yes and No," and acted well in several of the scenes; and Nikitina, the Russian dancer, and Stowitts danced cleverly.

Whatever else is "cut," the scene in which the comic critics discuss the revue—and with some truth—should remain. It is one of the cleverest and funniest things in the show, and created hearty laughter. Shorn of some of its scenes of splendour, and with the comedy incidents worked up, and one or two more catchy songs and varieties introduced, "Mayfair and Montmartre" should attract for many months.

THE NEW OLD DRURY.

The Finest House in Europe.

PIT-ITES WELL CARED FOR.

(Special to "The Era.")

It will be seen, when it reopens round about Easter, that Drury Lane Theatre, despite the metamorphosis it has undergone at the hands of the builder, will retain one of its finest and most precious traditions. For those who frequent the pit the historic theatre has always catered well. "The Era" understands that both Sir Alfred Butt and Mr. Arthur Collins, in selecting the new architectural scheme, had first and foremost in their minds the importance of providing adequate accommodation for those who have been such faithful patrons of the house for many years. They are not following in the wake of other managements, who have discarded the pit altogether.

In fact, there will be no fewer than 425 beautiful tip-up armchairs in the pit, the rake of which is so constructed as to entirely overlook the stall area.

The gallery will lose its identity as such and will become the amphitheatre, and here there will be 435 tip-up armchairs. Indeed, there will be similar seats throughout the entire house. Everybody will have a clear view of the stage.

An "Era" representative yesterday endeavoured to obtain full particulars of the architect's plans, but was told that these would not be divulged until a few days btfore "Decameron Nights" is produced.

"Decameron Nights."

"'Decameron Nights,'" said a representative of Mr. Collins, "is one of the most stupendous plays Mr. Collins has ever handled, and that says much.

"A few travellers, who have been privileged to have a preliminary peep at the house, have expressed the opinion that the new Drury Lane will be without its equal abroad. There will be no theatre to touch it."

Rehearsals of "Decameron Nights," which is a romantic play in a prologue and three acts, have commenced. The stories from Boccaccio's "Decameron" which Mr. Mclaughlin, the American author, has chosen, are three in number, but he and Mr. Boyle Lawrence, who has reconstructed the play and dialogue and written the lyrics, have interwoven these to form one coherent and symmetrical whole.

The scenes of Venice and Damascus provide Mr. Collins with the opportunity of presenting those scenes of spectacular splendour for which he is famous, united to what is hoped will prove to be a dramatic and varied story, with music specially composed by Mr. Herman Finck.

"THE YELLOW JACKET."

At the Kingsway.

There was an air of expectancy at the Kingsway Theatre on Tuesday, March 7, when George C. Hazelton and Benrimo's delightful play, "in the Chinese manner," was revived. Those who had seen "The Yellow Jacket" at the Duke of York's some years ago were anxious to know if the play was as charming as they had remembered it to be, and the other members of the audience were waiting to find out for themselves if its delights had not been overrated by their friends. Both sections seemed to be satisfied. In fact, the whole audience rose as one man at the end and recorded their approval of the delicious fantasy. Mr. Benrimo, who produced the play and made a little speech in response to the applause, must have been assured of the success of the revival.

The Yellow Jacket" is not so much a play in the Chinese manner as a gentle, ever-so-good-natured burlesque of the Chinese stage conventions. The play itself is of subsiduary interest. The principal characters are really the property man and the chorus. The former is a priceless creation. With his delightful air of boredom and his impatience with the more languishing people in the cast, he is the real autocrat of the piece. Even the chorus, who confidentially informs us that he is the author of the play, is really under the thumb of his property man, from whom he gets his cues to speak.

The play is an object-lesson in simplicity. Following the Chinese manner (and the Elizabethan, for that matter), there is only one conventional act. In "The Yellow Jacket" it is a bright yellow background decorated with embroideries, with an alcove for the musicians at the back and a small gallery that represents Paradise. The action ranges from rooms in a palace to a wild mountain range, and the changes are made in a second or two with a few chairs and a table. The rest is left to the imagination. A bench and a couple of bamboo poles become a love-boat on a lotus lake, and a supple stick makes a quite convincing weeping-willow tree.

How well this succeeds depends very much on the actors, and it is a compliment to the present cast (as it was with the original company) when one says that the absence of the ordinary naturalistic scenery helps rather than hinders the production. A piece of wood and a few rags are a baby when the part of the mother is as well acted as it was by Miss Doris Lloyd.

Holman Clark as the Property Man.

It was a joy to see Mr. Holman Clark again in his original part of the "intensely invisible" property man. He never utters a word, and only smiles once—when his bowl of rice is brought on. His bored, fed-up expression and the contemptuous air all the time are delightfully done. It is a cleverly studied, easy performance. There is a new chorus in Mr. John Tresahar, who makes charmingly bland personage of the part—a perfect contrast in every way to the property man. Wu Hoo Git, the impetuous young hero, is enthusiastically acted by Mr. Ivor Novello, and Wu Fah Din, the Daffodil, is very gracefully characterised by Mr. Seton Blackden. Some amusingly grotesque performances are given by Mr. Jevan Brandon-Thomas and Mr. Edmund Kennedy, and there is a capital piece of acting by Mr. Cecil Cameron as "Yin Suey Gong," who, it will be remembered, "deals deliciously in porcelain."

The ladies' parts are numerous, and they are all well taken. Specially graceful were Miss Betty Loraine, Miss Ann Trevor, and Miss Julia Kean; and Miss Doris Kealy was good in two small parts. Others deserving mention are Mr. Malcolm Morley, as Lee Sin; Mr. Dickson-Kenwin as the old philosopher, and Miss Ethel Ross as the Widow Ching.

The music is a charming feature of the production, and the special "motifs" for the various characters is a particularly attractive idea.

"JENNY."

At the Empire.

REVISED VERSION.

A revised version of "Jenny," the musical comedy, by Harry Grattan, with music by Haidee de Rance, and additional numbers by Leslie Stuart, was presented at the Empire on Thursday evening last. Picturesquely and artistically staged, and with its many tuneful and comedy numbers and clever dancee, it is now one of the most attractive entertainments of its class in London.

Versatile and vivacious Miss Edith Day as Jenny, the servant with the golden voice, acts throughout with delightful naturalness and humour, and her portrayal throughout is a very clever one. Among her most popular numbers are "Bye-and-bye," "Jenny Wren," and "Joy of Life," and she joins with Mr Reginald Sharland in "Romeo and Juliet," and with Mr. Billy Leonard in a capital duet, "Shall Us?" and an especially clever dance. Mr. Shaun Glenville has greatly worked up his part as Mozart Orpheus Wagg, and his many drolleries create the heartiest of merriment. He is particularly humorous in the "Do, Re, Me" duet with Miss Maidie Hope, and also joins in the rollicking "Brighter London" trio and dance, and the clever "London Cries" Quintette.

Very popular also is Filly Leonard, who gives such a quietly humorous and natural portrayal of Wagg's secretary, dances so neatly and cleverly, and joins in several of the numbers. Miss Maidie Hope acts with her usual distinction and sense of humour as Wagg's wife; Miss Edna Bellonini and Miss Maidie Andrews as a couple of joyous "flappers," sing and dance capitally; and Mr. Alfred Austin gives a neat little character sketch of the old gardener. Mr. Reginald Sharland is doing excellently as Jack Trender and singing well. Miss Kitty Kirwan as the headmistress also adds to the success of this merry and melodious production.

Two Novelist-Dramatists.

Those distinquished fictionists and writers of plays, Emily M. Symonds (generally billed as "George Paston") and W. B. Maxwell (son of the late renowned novelist, Miss Braddon), thought so highly of "Regine Armaud" that they have bought it (per Bert Howell) for themselves to adapt and to "place" for the English stage.

IN THE SUBURBS.

"TWIDDLEY BITS,"
At the Elephant.

Musical Comedy Revue, in five scenes, by Mrs. F. G. Kimberley; music by C. Phillips Vierke; produced for the first time in London at the Elephant and Castle Theatre, on Monday, March 13.

In this—the latest piece from the pen of the clever Mrs. Kimberley low comedy is in the ascendant, and from the rise to the fall of the curtain, hearty, unrestrained laughter prevailed "at the first representation in the metropolis." "Twiddley Bits" was produced at the Grand, Brighton, on March 6.

A particularly pleasing number, "That Auld Scotch Mither o' Mine," was sung by Mr. Claude Spencer, who gave an admirable portrait of the irascible Squire Brighton. His rich baritone voice was also heard to advantage in the "Amazon, Amazon, River of Dreams." Miss Etta Ray distinguished herself as a winsome representative of Miss Broughton, and Mr. Billy Stewart was capitally cast as her devoted lover. Both sang with charm many numbers, notably "Ta-ra-a-Boom-dehay." Mr. Allan Hanbury was an ideal pantomimic dame. The Olracs also did yeoman service as Jim and Jack Hardup.

Many clever specialities are featured in "Twiddley Bits." Especially good was the dancing of The Six Drummer Girls, while their manipulation of the drumsticks was exceedingly smart. The Orlacs, too, pleased the house with their clever acrobatic performances. Praise must be accorded Mr. C. Phillips Vierke for his efficient scoring, and to the live chorus.

"PEG O' MY HEART,"
At Chiswick Empire.

Mr. J. Persich has this week arranged a special series of matinées, and happily co-operated with Messrs. MacDonald and Young in the production of "Peg o' My Heart."

The play met with a particularly encouraging reception, and is admirably interpreted and mounted. Mr. Wm. Yeldham did very well as the family solicitor, Hawkes, and Mr. Cyril Vernon handled the difficulties of Christian Brent with consummate skill. Miss Kathleen Christopher grappled successfully with the somewhat unpleasant rôle of Ethel Chichester, and the mother, of Miss Ena Douglas, was dignified and subdued. Mr. Raymond Langley was particularly successful as Alaric; a manly and cheery Jerry was Mr. Richard William; and Jarvis was refreshingly pompous, played by W. S. Stevenson; Molly Carter scored as Bennett, but the honours of the afternoon were secured by Miss Ida Rosalie, who scored an unqualified success as Peg; she was demonstratively applauded in every act, and gave an altogether exquisite performance. Mr. C. Wallace staged-managed efficiently.

In the evening bill a number of clever folks add to the fun of the evening—Little Tich, diminutive, delightful, and droll; Albert Whelan, always calm and collected, a huge favourite; a host in herself, Maidie Scott wins many new admirers; Miss Elizabeth Hyde has a happy inspiration with her Firelight Fantasy—a delightful turn; Phil and Phloss dance energetically and artistically; and Martin and Florence please everybody by their funny doings; add Mollie Butler, a clever impressionist, Miller and Canny in "Playing the Dickens," and it will be seen that the Chiswick Empire is living up to its best tradition.

"THE PRIVATE SECRETARY,"
At Wimbledon.

"The Private Secretary," Sir Charles Hawtrey's world-famous comedy, is being presented here, under the direction of Mr. Cecil Barth. The humorous incidents and amusing dialogue still, as of yore, create mirth and merriment, while the privations and misfortunes of that unlucky individual, the Rev. Robert Spalding, are so excellently portrayed by Mr. Victor Knight that laughter and smiles are incapable of being repressed. Nothing could be more enjoyable than the clever, natural acting of Mr Fred Lewis, who could scarcely be excelled in the part of Mr. Cattermole (sen.). His young nephew, Douglas Cattermole, who for awhile tries his hand at being private secretary, is brightly rendered by Mr. Reginald Newson, and his friend, Harry Marsland, is quite a merry lad as played by Mr. Stanley Lloyd. Mr. Charles March was a typical M.F.H. as Mr. Marsland, and Mr. Angus Adair as Mr. Gibson, the tailor who was not the gentleman he desired to be considered, was highly amusing. Miss Margaret Tueski was an interesting and pleasing Miss Ashford, while Miss Evelyn Culver was well suited to the character of the landlady, Mrs. Stead. Miss Moiil Johnson as Edith Marsland, and Miss Molly Williams as Eva Webster, were both very charming and good to look upon, and acted their respective parts satisfactorily.

MISS ETHEL IRVING
At Grand, Croydon.

Miss Ethel Irving received a great ovation on Monday evening at the opening performance of "The Three Daughters of M. Dupont." The talented actress, who was admirably supported by a strong cast, gave an excellent portrayal of Julie Dupont, investing the part with wonderful emotional expression. Mrs. A. B. Tapping acts with skill as Mme. Dupont, as also does Miss Ada Palmer as Mme. Mirand, Mr. Laurence Hanray cleverly depicts M. Dupont, and the M. Maisaud of Mr. George P. Bolson is a praiseworthy performance. Mr. Leonard Robson plays with dignity as Antonin Maisaud, and Mr. Gilbert Porteous is most efficient as the pompous M. Pouchelet. Other parts are capably filled by Mr. Richard Carfax, Mr. Clifford Marle, the Misses Isobel Ohmead, Mabel Goldsworthy, Dorothy Hall, Irene Barnett, and Bertha Northam.

"THE ARCADIANS,"
At the King's, Hammersmith.

The King's Theatre was packed on Monday evening when Robert Courtneidge's company appeared in that favourite musical play, "The Arcadians." The singing, staging and general turn-out of the piece were excellent and every one of the company did his or her level best to render the performance a success. That they achieved their object and provided an entertainment at once humorous and attractive was evident. Very effective were the humour of John E. Coyle (who played the parts of James Smith and Simplicitas), and the droll pessimism of Fred Evison, who made a capital Peter Doody. His singing of "I've Got a Motto" was one of the hits of the evening. As Jack Meadows, Mr. Ronald Temple-Ward, lover of Eileen Cavanagh (Miss Joan Hestor) was excellent and introduced just the necessary spice of romance into the play. Among the other lady members of the cast special mention should be made of Miss Dorothy Oliver as Sombra, whose rendering of "Arcady" is very charming. Altogether a really first-class show.

NEW THEATRE FOR CHELSEA

Paul Kay's Plans.

(Special to "The Era.")

An "Era" representative yesterday met Mr. Paul Kay, the American producer, who has just returned to London from a visit to New York. It was Mr. Kay, it will be recalled, who took over "Abraham Lincoln" after its run at the Lyceum and presented it at the Scala.

"I am organising a series of four plays which will be due at a West End theatre, which at present shall be nameless, in a little while," he stated. "These will be the preliminary to an effort to keep in this country M. Theodore Komisarjevsky, the son of one of the greatest Russian tenors, who was pensioned by the Czar and made professor of the Conservatoire at Moscow."

M. Komisarjevsky, junior, it may be recalled, was very well connected with Russian drama, opera and ballet, prior to and since the revolution, being at one time Director-General of State Theatres in Moscow under the Soviet Government, before which time, in pre-revolution days, he was connected with several big musical ventures in Russia, including his own theatre and his own Synthetic School of Drama and Art. Subsequently he came to England, and was with the Beecham Opera Company at Covent Garden for about 16 weeks. Since, he has been with Mr. Fagan and Mr. Maurice Moscovitch, and at the Kingsway did "King Lear's Wife," and for the last year he has been stage director for the Stage Society. These are only a few of the many ventures with which he has been associated.

"What I am working upon now," added Mr. Paul Kay, "is the establishment of a little theatre in Chelsea. The movement is practically a Chelsea one—the artists there want 'Komas,' as they call him, to start a theatrical school in their midst. He has got a great deal of local support already, and we are looking for a suitable place to establish ourselves. No doubt within the course of the next season, perhaps in September, the whole thing will go forward in good style. We have many well-wishers for the success of our new little theatre in Chelsea."

Plays and Players from Paris.

Bert Howell, who has just dashed back to the Gay City to regain his partner, Georges Baud, is arranging to bring to London an All-French comic opera—or opera bouffe—company, to present such old-time favourites as "Rip Van Winkle," "La Fille de Madame Angot," and "La Mascotte."

INCREASED
GENERAL
CIRCULATION.

With the opening of the great Chiswick Overhaul Works of the L.G.O.C., the time taken for the Annual refit of buses has been reduced from 16 to 4 days. This means a clear gain for the advertiser of 12 days additional publicity per annum for each motor-bus.

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Reg. 54. E

THE CAMPAIGN AGAINST THE TAX.

PROGRESS OF PROTEST PROPAGANDA.

ENCOURAGING UNITY IN THE GREAT FIGHT.

The campaign against the Entertainment Tax continues to gather gratifying impetus, and an encouraging sign is the number of M.P.s who are publicly ranging themselves on the side of the entertainment industry or expressing sympathy with the fight for abolition. A second encouraging feature is the active part which employees' organisations are taking.

The exemplary vigour with which the Cinema Tax Abolition Committee is conducting its battle is a noteworthy feature, and its able Open Letter to the Chancellor, which appears on this page, merits careful consideration. The comparatively low prices charged by cinemas on the whole is a factor which makes the incidence of the tax fall with particular severity on this class of entertainment.

REPRESENTATIVE MEETING at GLASGOW

IMPORTANT RESOLUTION PASSED.

That this meeting regrets the continuance of the Entertainment Tax as being an intolerable injustice in view of the fact that this was introduced as a war measure, and is of opinion that it is a formidable barrier which is crippling and retarding civic, public, and private enterprise in the athletic and entertainment industries.

Its incidence is grossly unfair, as it places a much heavier burden on the lower prices of admission to places of recreation and amusement, and its abolition would remove a great section of the country from an intolerable burden on their amusements.

This meeting also views with alarm any continuance of the Entertainment Tax, as it will tend to place many of the employees engaged in both the theatrical and amusement industries in the ranks of the already big army of unemployed besides lowering the wages of those who are retained.

This important resolution was passed with great enthusiasm at a meeting in the Central Hall, Bath-street, Glasgow, at which the representatives from the entertainment industry included Mr. George Westland (Scottish Organiser of the V.A.F.), ex-Councillor Ratcliffe (the A.M.U.), Mr. Higgins (Electrical Trades Union), and Messrs. Ritson Bennell, James McBride, Robert Twaddle, and others (representing the C.E.A.), while there were also present Bailie P. J. Dollan and Bailie James Welsh, representing the Glasgow Corporation.

Mr. Ritson Bennell (who presided) explained that the meeting had been called by the Scottish branch of the C.E.A. in connection with the national campaign for the abolition of the tax. A central committee representative of all the bodies interested had been formed in London, and the Scottish branch had been asked to obtain the co-operation of all similar bodies in Scotland.

The promoters of the meeting were very pleased that so many organisations connected with the entertainment and athletic world had seen their way to send delegates. There was no doubt that the effect of the tax upon the amusement industry had been very disastrous. Speaking for the cinema side, he could testify to the disastrous consequences which had ensued. Many cases might be cited in the cinema industry where halls at the end of the year showed a financial loss while at the same time they had paid over to the Exchequer as much money (sometimes more money) than had been lost. This meant that what should have been profit had been converted through the tax into a loss. And the time had certainly arrived when they must take active steps to preserve their interests. He strongly urged upon the delegates present to get their own particular organisation to move actively in the matter, so that the campaign should be waged with as much force and vigour as possible.

Mr. Bennell then submitted the resolution quoted above, which was formally seconded by Mr. George Westland.

It was decided that copies of the resolution should be forwarded to all the Scottish town councils, trade and labour councils, football associations and clubs, Scottish theatrical and music hall associations, the Scottish Branch of the Cinematograph Exhibitors' Association, and to all other associations, companies and firms whose activities were being retarded by the Entertainment Tax—with, of course, the request that such organisations should adopt similar resolutions—while it was further decided to send copies of the resolution to the Prime Minister, the Secretary for Scotland, and the various Scottish members of Parliament.

Glasgow Corporation and the Tax.

Bailie Dollan, speaking on behalf of the Glasgow Corporation, said that he and Bailie Welsh were present with a watching brief on behalf of the civic departments engaged in the promotion of amusement for the citizens. As individuals they were in sympathy with the resolution, and, personally, he was convinced that if that resolution was sent out to the Glasgow Corporation it would be adopted by a large majority, if not unanimously. (Applause.) From the standpoint of the Glasgow Corporation they regarded this tax as a burden on the many educational enterprises which the civic fathers were undertaking. They regarded the tax not only as a tax upon entertainment, but also as a tax upon education, and one of the most pernicious taxes which had ever been introduced. (Applause.)

Ex-Councillor Ratcliffe, on behalf of the A.M.U., suggested that they should arrange for a mass meeting being held in Glasgow similar to that which had been held in London, and also that, as the Chancellor of the Exchequer was a Glasgow member of Parliament, they should arrange a deputation to wait upon him to discuss the whole question, and as the deputation might include several of Sir Robert Horne's own constituents, he felt sure that they would get from Sir Robert a very sympathetic hearing. Mr. James McBride, in reply, expressed approval of the suggestion to hold a mass meeting, and said he thought they might appoint a small advisory committee composed of representatives from each organisation which might make the necessary arrangements for the contemplated meeting, and ultimately a small committee was appointed on the lines indicated.

MEETING AT MANCHESTER.

RESOLUTION FOR ABOLITION CARRIED.

A meeting was held at the Midland Theatre, Manchester, on Friday last, and was addressed by Mr. J. A. Seddon, M.P., Commander Astbury, M.P., and Colonel A. C. Bromhead. A resolution was passed in favour of the immediate abolition of the tax.

Mr. J. A. Seddon, M.P., who moved the adoption of the resolution, said that the campaign of propaganda which they had started was not a campaign of bluff. For the industry it was a matter of life and death. Some 90 per cent. of cinema proprietors were losing money, and he urged every section of the industry to use their utmost power with individual members of Parliament to support their cause.

War Promises and After.

Colonel Bromhead said that he represented an association of cinema manufacturers who employed some 20,000 hands. During the war they were encouraged to lay down plant for war purposes, and told that after the war everything possible would be done to encourage the manufacture of cinemas and cinema accessories. Yet to-day works were closed and thousands of hands had been discharged because the only people to whom they could sell were the exhibitors, who were unable to spare the money to replace their worn machinery. The company with which he was connected had invested large sums of money in the industry, because they believed that the cinema was as essential to the well-being of the people as an unrestricted cable service in an untrammelled press. The British Empire could not afford to be without a national cinema industry. If England lost her lead in this industry she predicted that her literature would soon be a second-class literature, and there would be an immediate and general decline in her intellectual life. Already the better-class studios were closed down waiting for better times.

Commander Astbury, M.P., said the majority of people who patronised cinemas were working-class people, and the working class public who visited the cinema paid not only their income tax but the corporation tax and the entertainment tax. He would vote for the abolition of the entertainment tax because it was unfair in its incidence; it taxed those least able to pay.

In the matter of film production, moreover, America was a direct competitor of ours. If we were taxed out of existence it would simply mean that we would have to close down and add to the general unemployment.

The resolution for the total abolition of the tax was passed.

ANNUAL MEETING OF C.E.A.

APPEAL FOR ACTIVE UNITY.

Councillor McDonald, President of the Cinematograph Exhibitors' Association, occupied the chair at the annual meeting held at the Hotel Cecil, Strand, on Tuesday, the 7th inst.

The Chairman, in his opening address, referred to last year as being a very strenuous one, full of incidents and important decisions, and a year of difficulties.

Coming to the question of the Entertainment Tax, he said that during the whole of last summer every house lost big sums of money regularly; they paid the tax collectors also large sums. During the present Christmas-Easter period the industry is supposed to be in the heyday of prosperity; instead of this being so, however, the result will be the closing down of 50 per cent. of the theatres, which can never reopen unless under different conditions. We must get the abolition of this monstrous tax. No cost is too great to obtain its removal. Carry out your instructions without cavil; work, work, work, and your reward is sure!

He begged leave to introduce his successor, Alderman Trounson, and declare him duly elected President. He wished him a very happy and successful year in the chair.

Alderman Trounson, having thanked the meeting for his election as President, said that he deplored the recent shrinkage in revenue, remarking: "We are all feeling this acutely. There is a general shortage of money, a vast amount of unemployment. The cinema business, like others, is feeling the pinch. But we suffer a special pinch—the entertainment tax. *This tax must go.* It was a special war tax, '*and I think the war has ended.*' It is not necessary to detail the great effort now in progress. Never in the history of this trade have we been so united for a common purpose. This is the business of every exhibitor in the country, and I urge, with all the force at my command, the absolute necessity for each playing his part."

He considered that a new Cinematograph Act was absolutely essential. "It should," he said, "be so framed as to free us from undue interference and clip the wings of local authorities. The conditions it imposes should apply uniformly throughout the length and breadth of the land.

"Increased influence in Parliament should be aimed at without dragging in the worst side of party politics. The cinemas have a big constituency. They appeal day by day and night by night to a very large proportion of the voting population. Wisely guided, we ought to count for a good deal more than we do in the House of Commons."

In conclusion, the newly elected President said: "I want to make an ardent appeal for active unity. We must be willing to sink minor differences and work for the common good. With such a spirit we may, confidently say, 'The best is yet to be.'" (Applause.)

A resolution calling a levy of £2 on members graded "A," £1 "B," and 10s. 6d. "C," to defray the expenses incurred in carrying on the tax abolition campaign, was submitted by the Chairman, who remarked that there had not been a dissentient voice among the members.

The resolution on being put was carried unanimously.

Major Gale was elected Vice-President of the Association, the voting being as follows:—Gale, 709; Morrison, 298.

Brief addresses by Major Gale, Councillor Morrison, J. A. Seddon, M.P., Gavazzi King, Norman Hart, and others were followed by votes of thanks to the retiring President and officers; and the meeting was brought to a conclusion by a special acknowledgment of the work of Captain Barber in connection with the tax abolition campaign.

The accounts, made up to Dec. 31, 1921, show a surplus balance of £3,393 11s. 3d., though of this total only £918 18s. 5d. is actually available for practical purposes in the hands of the Treasurer. The remainder, £2,474 12s. 10d., remains still in the hands of the various branches.

COVENTRY EXHIBITORS' MEETING.

At a mass meeting of the Coventry Branch of the C.E.A., at the Coventry Opera House, last week, a resolution was passed unanimously urging the complete abolition of the entertainment tax, and pledging all possible assistance to the national movement.

In the unavoidable absence of Mr. J. A. Seddon, M.P., and Mr Ben Tillett, M.P., the resolution was moved by Mr. P. Seligman (branch manager of the A.A.F.), and seconded by Mr. Hugh R. Farren, a member of the Coventry Board of Guardians

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An Open Letter to the Chancellor of the Exchequer.

SIR,

THE CRUSHING CINEMA ENTERTAINMENT TAX.

Are you aware that your collector comes into our cinema theatres once a week and takes from us, in hard cash, approximately **one quarter** of what the public have paid us?

Are you aware that he neither asks nor cares whether he has left us sufficient to pay our debts or running expenses?

Are you aware that **ninety per cent.** of the cinema theatres in this country are being run at a loss, mainly owing to the fact that they cannot afford to give you twenty-five per cent. of their gross takings in addition to paying every other form of Tax or Rate paid by all other trades?

Are you aware that those who have invested their savings in the erection of cinema theatres cannot expect any dividends or return on their capital until this duty on gross takings is removed?

Are you aware that many cinema proprietors have already exhausted their savings and are now running on overdrafts, loans, or hopes of a fair chance in the near future by the abolition of this Tax?

Are you aware that, unless this Tax is removed, cinema theatre owners must either increase their prices or close their doors?

Are you aware that if cinema theatres are closed, not only will thousands of men and women be thrown out of work; but the public will be robbed of the best and most popular form of amusement and recreation extant?

Are you aware that, until the Entertainment Tax is abolished, progress and expansion are impossible and overdue schemes for new theatres and extensions cannot be put in hand?

Are you aware that the cinema provides an ever-improving form of entertainment, and that large numbers are now employed in the production and handling of the bigger, better and more costly films we are being asked to contract for?

Are you aware that, as honest traders, we cannot enter into contracts for these bigger and better pictures until you assure us that the Entertainment Tax, imposed as a War measure, is to be abolished?

The Cinema Tax Abolition Committee.

Organising Committee representing All Sections of the Cinematograph Industry

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WEDNESDAY, MARCH 15, 1922.

BELATED BOOM IN BUSINESS.

THE outburst of popular enthusiasm over the recent Royal wedding is, we hope, the prelude to a boom in business. There is nothing like a Royal function to loosen purse-strings, and it is to be hoped the classes and the masses will worthily respond.

Effect of the Royal Wedding.

While money can be found to provide record crowds for football matches and boxing contests, it is surprising that dramatic and variety performances are allowed to languish for support. We are rejoiced to read in a popular morning paper that the slump appears to have ended, and theatrical business in the West End is now reported to be good. The writer hints that the improvement is due to the excellence of the shows now running. It occurs to us, however, that several of the productions that failed during last season were quite worthy of support, and their withdrawal was a surprise to those who had seen them.

An assurance of brighter times, we imagine, is supplied in the almost sensational success of the British National Opera Company, which has attracted crowded houses and phenomenal bookings since its opening recently at Bradford.

We may not unreasonably look for some extended support on the part of Royalty. Visits of distinguished persons to the play have not even approached the frequency of the pre-war period, but the setting-up of her household by Princess Mary should result in some brilliant Court functions that would cause trade to flourish.

Meanwhile the search for smiles which has been so assiduously conducted by an enterprising paper has, we fear, been but scantily rewarded. Depression in business reflects itself in people's faces, and all the "boosting" in the world will not lighten the gloom of the ordinary individual with his income-tax still unpaid.

Brightening London.

In older days it used to be put down to the east wind, but nowadays there are numberless sources of irritation calculated to chase away the smile—the crowded railway-carriages, the flying taxi and motor-car, the nerve-racking motor-horn, the irksome and unnecessary restrictions, are the chief ills to which modern man has become heir.

Much of this burden could be lightened by legislation, but our governing bodies prefer evidently to keep up the spirit of pessimism indefinitely.

The offer of a small pecuniary gain will not bring back the belated smile. It is, as ever, to the theatres and music halls that we must look to restore gladness to the face of the born Londoner. Unfortunately places of amusement are among the first to be a... by the slump in trade. Few of the theatres and halls are realising any considerable profit, and the losses experienced in previous seasons place the resources of the theatrical manager at a very low ebb.

Still managers continue to produce plays calculated to enhance the prestige of the drama, and though we are unable to agree with the statement that the London stage has reformed—since reformation was never necessary—there is no doubt that, compared with that of the past few years, the quality of the pieces presented is considerably higher. Plays by eminent authors occupy the boards at the great bulk of the theatres, Pinero, Barrie, Galsworthy, Milne, and Monckton Hoffe all figuring among lesser lights. Dramatists to come into line in the near future, moreover, include Arnold Bennett, A. E. W. Mason, and R.C. Carton, whose pens we trust will be found to retain all their former magic.

We look forward confidently to an early revival of interest in entertainment, and we trust we are not too optimistic in hazarding the opinion that, now that the Royal wedding bells have been set going, they will chime to the tune of full houses and appreciative audiences everywhere.

THE PLAY IN PARIS.

First and Last Work of Edmond Rostand—Russian Opera in French—Another Mixed Programme—Guitry in London.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Thursday night Hertz and J. Coquelin presented at the Porte St. Martin "La Derniere Nuit de Don Juan," costume piece in a prologue and two acts, in verse, by the late Edmond Rostand. It was the last work of the poet, and published in book form last year. Rostand intended it as an *à-propos* for the farewell performance of M. Le Bargy at the Comedie Française. The rôle is now held by Pierre Magnier, the Porte St. Martin management and Le Bargy being in litigation at present over a contract. The main feature of this posthumous production is the splendid mounting. The piece is not in the best style of the author of "Cyrano de Bergerac," notwithstanding the old theme is treated in an original and delightful manner. Don Juan had obtained from the Commander his pardon, allotting him an extended existence of ten years. The period has expired, and it is Don Juan's last evening in Venice. He is musing, "watching the wake of the gondoliers, but nothing seeing." A marionette manipulator accosts him, dancing the dolls before his eyes, and addressing him as a companion. It is Satan who has come to claim the fulfilment of the pact. Don Juan tears up his diary, and the devil throws the pages into the canal, each sheet becoming a gondola, from which emerges the shadow of a woman. The lover tries vainly to give them their names, to recognise the brilliant eyes confronting him, but fails. His former ally leads him away, not to the lower regions, but condemns him to be a perpetual marionette, as he was in life.

"Les Romanesques."

The programme begins with this three-act comedy in verse, which was the first notable work of Rostand, and revealed him to the world as a great poet. "Les Romanesques," so well known, is splendidly acted by Jean Coquelin (Bergamin), F. Galipaux (Pasquinet), J. Daragon (Straforel), Mlle. Lambert (Sylvette).

"Boris Godounow."

The popular musical drama, "Boris Godounow," four acts and prologue, by Modeste Moussorgsky, rendered famous by Chaliapine, was given in French for the first time on Wednesday at the Opera. The local version is written by Michel Delines and Louis Laloy, produced under the direction of Serge Koussevitzky, the title-rôle being held by Vanni Marcoux, who gives a somewhat different impression of the part from that given by Chaliapine. Special sets have been designed by the Russian painter Golovine. Moussorgsky wrote his score on the drama of Pouschkine between 1868 and 1871, the opera being produced on January 24, 1874, at the Theatre St. Maria, St. Petersburg. There were revivals until 1876, when it disappeared from the repertoire, but was staged at Moscow in 1889. The composer reaped little fame during his lifetime, and his name was almost unknown even in musical circles until 1896, when "Boris Godounow" reappeared in St. Petersburg. It was first presented in France in 1908, when the company of S. de Diaghilew was at the Paris Opera, where Chaliapine sang the drama in Russian, and again in 1913 at the Theatre des Champs Elysées.

Les Deux Masques.

The management of this little theatre in the Rue Fontaine, offered a new show to its habitués on Wednesday, equal to its predecessors. Five pieces form the bill of fare, the principal dish being a 2-act drama, "L'Ile du Docteur Moreau," adopted from Wells, by Bauche and Laumann, and there is no need for me to dilate on the story of the experiments of the physician on his desert island. "Le Droit à l'Amour," 1-act comedy, by José Germain, depicts the servant crisis, where the buxom cook not only demands a big place in the household, but also exacts the amorous attentions of her master, the mistress being forced to close her eyes in order to keep the maid. "L'Embraseuse," 1-act drama, by Trebla and M. Viterbo, is a distasteful subject concerning a scheming, vicious creature who surreptitiously gains admission to a sanatorium, makes love to a rich inmate, and appropriates his property after his untimely death. "Les Taupes," sketch, by André Mycho, is a diverting reference to short-sighted lovers who lose their spectacles and quarrel in the attempt to find them thereby attracting the attention of the guilty lady's husband. "La Noce à Papa," 1-act comedy, by Alfred Machard, is partly played by children, so dear to the heart of this author, manager of the juvenile entertainments at the Theatre Albert I. A widow with a boy and a widower with a daughter get married; the children indulge recklessly at the wedding breakfast, and thus spoil their parents' honeymoon. This amusing picture of youngsters of the working-classes is adroitly presented, revealing both their joys and their troubles. It forms the best comic element of the new programme at the Deux Masques.

"L'Amour, Livre d'Or."

We have not had much to say of the Vieux Colombier this season, and Jacques Copeau would seem to be resting on his laurels. However, on Friday evening, he presented the première of his Russian season, including a 3-act comedy, "L'Amour, Livre d'Or," by Alexis Tolstoi, who must not be confounded with Leon. It is translated by Dumesnil de Gramont, and tells the story of Queen Catherine sending a present to her god-daughter, newly married to a silly old prince. It is a book on love, and the bride becomes amorous at the sight of the page who announces Catherine's visit. This page happens to be the Queen's favourite, and her first impulse on remarking that the young couple mutually dote on one another is to be revenged, but she eventually displays a noble spirit by leaving the lovers alone. This satirical comedy, well received, is accompanied by "La Mort Joyeuse," an harlequinade by M. Evreinov, where pierrot and colombine are deceived by Harlequin as usual, even to the last moment of his life.

"La Montée Vers l'Amour."

On Friday Irenée Mauget made another laudable attempt at the Nouveau Theatre (Musée Grevin) when he presented a 5-act tragical farce by Salvator Schiff, "La Montée Vers l'Amour," with accompanying music by M. Janin. The theme is interesting but a little obscure.

"Androcles and the Lion."

This dramatic fable, by Bernard Shaw, is being given by M. Pitoeff's troupe at the Comedie des Champs Elysées (Theatre Montaigne), under the management of Jacques Hebertot. The French version is in two acts and a prologue; it pleased by its irony and wit. Derville, in the part of Androcles, is really funny, and mention of Leonard in the skin of the lion, and Mme. Ludmilla Pitoeff as the patrician Lavinia must not be omitted. M. Pitoeff does not appear in this burlesque, but he is present as the producer.

Guitry Family in London.

Lucien Guitry, Sacha, his son, and Yvonne Printemps (wife of the latter) will appear at the Prince's Theatre, London, for four weeks, commencing June 5, under the direction of C. B. Cochran, supported by a French company. The programmes so far arranged are "Pasteur," first week; "Faisons un Reve" and another short piece, second week; "Jacqueline," the third; and "Le Grand Duc," the fourth; all being the works of Sacha Guitry.

Mr. André Charlot has acquired from Francis Salabert the rights of the musical comedy, "Dédé," now the attraction at the Bouffes Parisiens, and will mount Christini's work in London next September. It will be played by Dillingham in New York next year, probably in October, when Maurice Chevalier will be free for an American engagement, and sustain the part he has so successfully created.

Salabert, the Paris publisher, has signed a contract with C. B. Cochran to furnish his musical repertoire for two revues to be produced in London, the scores being mainly by Maurice Yvain.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to:—

Leslie Stuart—Wednesday, March 15.
Mrs. Kendal—Wednesday, March 15.
Monte Bayly—Wednesday, March 15.
Elsie Janis—Thursday, March 16.
Harry Elliston—Thursday, March 16.
Edith Blande—Thursday, March 16.
Isobel Elsom—Thursday, March 16.
Phyllis Broughton—Friday, March 17.
J. W. Hunter—Friday, March 17.
Ernie Mayne—Friday, March 17.
J. Joseph Ellis—Friday, March 17.
Nellie Wallace—Saturday, March 18.
Wilkie Bard—Sunday, March 19.
Wentworth Croke—Sunday, March 19.
Lily McKay—Sunday, March 19.
Toots Hengler—Monday, March 20.
Norman E. Partridge—Tuesday, March 21.
Albert Chevalier—Tuesday, March 21.

SUCCESS OF THE SUPER-REVUE.

ENTERTAINMENT THE PUBLIC WANT.

By HARRY DAY

This is the day of the super-revue.

We are living in changed times. Happiness and merriment are required to brighten the lives of the people; the dull, dreary monotony that used to darken our lives and our homes has disappeared. The public have for some time now wanted something in the way of amusement that is bright and attractive, and now they are getting it. And there is more to come. The super-revue, "Rockets," at the Palladium, has more than justified its existence. It is one of the biggest successes of the age. The public like it because it feeds the eye as well as the ear. There is plenty to see in the show.

In the old days the public were content to see the same scenery every week and practically the same kind of variety turns. But the coming of revue has changed matters considerably. The one idea of running the big revue like that at the Palladium is to give the artists, the majority of whom are variety artists, ample opportunities and scope for their talents which they never had before.

[Photo: Fielding, Leeds.

HARRY DAY.

There are some who believed that revue was dead. If they are alive, let them see "Rockets," which is the most stupendous show that has ever been staged in the West End. There is one scene in which 100 performers are on the stage at one time—and there are a coach and four horses on as well. It is supposed to be the most stupendous show outside the Hippodrome, New York. It is certainly the biggest revue that has ever been presented in London.

London has been hankering after this type of revue for quite a long time. From it we have eliminated what is called high-brow comedy, and have kept more to the domestic type of comedy, particularly the kind that suits Charles Austin. We have given people something to laugh at, and have endeavoured to obliterate anything that would offend the tastes. We intend to keep the show right up to date by changing our scenes and our songs, so that the public will have something new.

Charles Gulliver's Co-operation.

Mr. Charles Gulliver is responsible mainly for the introduction of the super-revue, and he is now considering a revue which is much bigger than "Rockets." If he approves of it, the revue will be done in conjunction with myself. In it there will be eight very big spectacular scenes on a scale hitherto unknown in the West End. One of them, at any rate, will create an enormous sensation. The present show at the Palladium could not have been done had it not been for the whole-hearted co-operation of Mr. Gulliver, who foresaw that "Rockets" would be an enormous success. In Mr. Gulliver the public have got a man who understands exactly what they want. He is a man with ideas, and can give valuable assistance to a producer. He grasps in a minute ideas which ninety-nine out of a hundred men would turn down. And he has acquiesced in everything that has been suggested for the good of the show. Had it not been for his generous assistance, the Palladium super-revue would never have met with such tremendous success.

A revue of this character provides work for a great many artists. In my provincial shows I generally travel somewhere between 60 and 70, a very much larger number than had even the big musical comedies that used to go out under George Edwardes' name. While the latter had a chorus of 24, my provincial shows never have less than 26 and 36. But at the Palladium we have 30 dancers, 20 chorus ladies, an octette of men, and 8 chorus gentlemen, and we have 24 scenes, the largest number ever shown in a West End theatre.

Come to Stay.

There is not the slightest doubt that revue has come to stay. It is the entertainment that the public want. All houses that do revue do enormous business. At the moment I have a revue in Nottingham. It has been there two weeks, and it has done better business in the second week than in the first, although the first was a record week for the house. "Spangles" is going round the country for the second time, and it is doing considerably more business than on its first tour. That proves conclusively that people are clammering for this form of amusement.

I have produced a very large number of shows—53 revues and 48 pantomimes—almost a record, I think, and the majority of them were first played at the Bristol Empire, which I own. The Bristol Empire possesses great facilities for producing. It is an up-to-date theatre with a big stage—one of the finest stages in the English provinces—and we can get a better first night there than we could elsewhere, because my staff is accustomed to handling big productions.

There is one thing I do not intend to do, and that is to go in for mass productions. Some people, as soon as they get a West End show, send out simultaneously four or five other shows into the provinces. This is a fatal error, because sufficient time cannot be given to any one of the shows to make it a real success. I spread my shows over periods of the year. I produce one now, another, say, in August, and another in November. Through going to the Palladium I had to postpone a very big tour of two weeks in each town under the Variety Theatres Controlling Company, simply because I appreciated the fact that I am not superhuman, and could not give sufficient attention to a big West End production and at the same time conduct a big provincial tour.

Praise for Protégé.

I owe a great deal of the success of my revues to Mr. Charles Henry, who, I am glad to say, is one of my protégés. Many years ago he started with me as assistant manager, and having gone right through the mill, he has now charge of my productions. He has superseded everybody. In connection with his work I have sent him all over the world. He has been six times to America, and dozens of times to France. As a matter of fact, all my staff started with me. My business has been built up brick by brick. There are only two ways to get a business together. One is to build it gradually, and the other to command the best brains in the market, which necessitates a huge outlay. I find the best principle to adopt is to build up your business, brick by brick, and by getting together a staff which grows with the business, you are creating a big reputation for yourself. That is what I have done in the provinces. I have played in 50 or 60 (nearer 60 than 50) Moss' tours with different shows, in addition to playing in the opposition halls of the Variety Theatres' Controlling Company.

I used to run the majority of the West End shows in the provinces, but I found I could get much better results with shows that have been created especially for the provinces, because West End shows are created only for the West End as a rule. West End comedy does not suit the provinces. In London we are too far ahead of the provincial audiences. Provincial people do not like high-browism.

Let me say in conclusion that we make nearly all our own scenery and dresses at our stores at Camberwell. We seldom go outside for anything. There is scarcely anything that we want that we cannot make ourselves. This is the result of the gradual building up of my firm. We have succeeded where other people have failed. The reason for their failure, no doubt, is that they have made the fatal error of trying to launch out suddenly before the foundations have become properly solidified.

Anyhow, I am looking forward to my next super-revue which Mr. Gulliver is now considering.

AS YOU LIKE IT.

Brighter Ahead.

The music hall scare seems to be abating. But it gave us a turn!

* * *

Managers agree that the last turn should be a good one. Hall's well that ends well.

* * *

It is good to learn that taxi-cabs show a profit. As means of conveyance, they profit a show.

* * *

Delysia's Back—

And we all feel a great deal—easier!

* * *

Meanwhile, George Grossmith has sailed for America. G. G. on the C.C.

* * *

'Tis nothing new, you will agree,
To find a man afloat,
But it is rather odd to see
A Gee-Gee on a boat!

* * *

While Grossmith's Away—

Austin Melford is playing his part. Thus we find Jessie Winter's husband at the Winter Garden.

* * *

(But no one is feeling the draught.)

* * *

"Did you make a hit?" asked the first actor. "The hit," replied the second actor, sadly, "was made by a boy up in the gallery."

* * *

"Loyalties."

Producing royalties.

* * *

Some of the rôles in Galsworthy's play are doubled. Let us hope that this will mean double as much money rolls in.

* * *

Peggy O'Neil says that men like red hair. I didn't know Peggy red character.

* * *

"Change here" was a notice outside the St. James's Palace last week. No change will occur at the St. James's Theatre for a long while to come.

TOUCHSTONE.

JEVAN BRANDON-THOMAS AND HOLMAN CLARK,
In "The Yellow Jacket" at the Kingsway.

WE HEAR—

That a certain unscrupulous booking manager offered a lady artist some fa contracts provided she fell in with his views, and—

* * *

That he got the fright and the lesson of his life, while the lady secured the contracts and the laugh of him, and—

* * *

That the whole affair was very cleverly stage-managed to teach him that business should be business.

* * *

That d'Egville is exhibiting a fine W. H. Berry caricature at the London Sketch Club.

* * *

That the Press photographer still remembers his trip to Stratford.

* * *

That the young earl's theatrical syndicate has a terrific autumn programme.

* * *

That a certain actor sings "On the Road to Mandalay" whenever he is out of work.

* * *

That on that account he is a deal luckier than a good many of his fellows.

* * *

That agents cannot pass through a certain stage door so freely as of old.

* * *

That the Palladium advance bookings are certainly functioning like its attraction's title.

* * *

That the Irish Players will definitely be in town till May.

* * *

That a well-known daily is not looking too kindly on theatrical pictures just now.

* * *

That Edna Maude is "starring" in "The Duchess of Dantzig" at Bristol this week.

* * *

That "Lumber Love" is in the air.

* * *

That the Theatre Royal, Worthing, is going to be a very fashionable "try-out" house.

* * *

That a certain theatre is contemplating an aspirin bar.

THE VARIETY WORLD.

V.A.B.F. & I. Meeting — Vaudeville Golfing Society — Billy Merson's Football Eleven—New Cross's New Manager.

V.A.B.F. and I. Annual Meeting.

A reminder that the annual general meeting of the Variety Artists' Benevolent Fund and Institution will be held to-day (Wednesday) at 12 o'clock, at the Horseshoe Restaurant, Tottenham Court-road, W.

A Welcome Return.

Miss Ella Retford will make her reappearance after her visit to America at the Victoria Palace on Monday next.

Vaudeville Golfing Society.

The Vaudeville Golfing Society are holding a meeting at the Vaudeville Club at 12 noon on Friday, 17th. As the items to be discussed are of the utmost importance, it is hoped that all available members will make every effort to attend.

At last Friday's meeting, with Mr. Bert Weston in the chair, Mr. Billy Bleach was elected treasurer, and Mr. Billy Merson, captain.

Billy Merson's Eleven v. West Ham United.

On Thursday, March 23, a Variety Artists team will play West Ham United on the West Ham ground. Miss Dorothy Ward is kicking off at 3 o'clock. The Variety team includes Billy Merson, Shaun Glenville, Bruce Green, Dick Henderson, Fyne and Hurley, Llew Evans, Dan O'Scott, Ernie Roma, etc. The proceeds are to be devoted to the Queen Mary's Hospital and the V.A.B.F. Lovers of football will be assured of a good sporty game, which will not be devoid of many comedy stunts. Further particulars may be obtained of Harry Marlow, 18, Charing Cross-road, W.C.2.

Comedian and Footballer.

In addition to being a clever comedian Phil Ray, junr., also proved last Sunday that he is a fine footballer. Playing for the Empress, Brixton, F.C., against the Press Association on the latter's ground at Norbury as centre-half, he was a veritable wall of defence against the eager efforts of the P. A. forwards, and by breaking up their combination and continually plying his own front line with well-timed passes contributed greatly to the 3—0 of the Empress' victory. The P. A. were unfortunate in not scoring at least once, but they found their opponents' goalkeeper in brilliant form.

New Cross' New Manager.

Mr. Ted Glanville, who takes up his duties as manager at the New Cross Empire on Monday, has had a wide experience in all departments of variety. He was outside advertising manager for Mr. (now Sir) Walter Gibbons, when he had six halls under his directorate. Subsequently he went to Canada prospecting. For the past 10 years, except for his war service, Mr. Glanville has been at the Finsbury Park Empire, latterly as assistant manager.

On joining up, Mr. Glanville entered the Mobile Veterinary Section, and was attached to cavalry. He served at Arras, Cambrai, and elsewhere in France, and afterwards went to Egypt, taking in Cairo and Jerusalem. While out there he contracted malaria, which has happily left no ill effects.

A Hearty Send-off.

Mr. Glanville had a hearty send-off on his last night at Finsbury Park, when he was presented with a wallet edged with solid gold, with the inscription:—"To Ted Glanville from friends and staff of the Finsbury Park Empire, on his promotion to manager. 4/3/22." The wallet was stocked with Treasury notes, and was presented on behalf of the subscribers by Mr. E. G. Macdermott, the manager of the Finsbury Park Empire.

Ernie Mayne Indisposed.

We are sorry to hear that Ernie Mayne was unable to proceed to Edinburgh this week owing to throat trouble, but hopes to resume next week at New Cross. What Ernie describes as "Mayne's Melancholy Misfits," otherwise a vocal monologue, was produced last week at Kilburn and Camberwell with big success. Ernie certainly gives the lead by frequently introducing new material. The present is from the pen of J. P. Long, which author, in conjunction with Frank Wood, has just completed another number for Ernie, entitled "My Wife's Birthday."

Ventriloquist and Farmer.

The globe-trotting ventriloquist, Arnold C. Astor, should be playing a season in America just now, but we hear that the fruit farms at Worthing have proved a greater attraction, and that he will remain at his country villa until Easter is over. Arnold has been buying additional land, and intends to start poultry-farming on a big scale.

"Round in 50."

"Round in 50," which will be produced at the Hippodrome to-morrow night, is not a revue, but a "musical adventure." George Robey is principal comedian, with Barry Lupino, Wallace Lupino, and Renee Reel in supporting rôles. A newcomer, Alec Kellaway, is the juvenile leading man, and Ruth French is principal dancer. This musical play is a modern variation of Jules Verne's "Round the World in Eighty Days," and will combine the best features of musical comedy and spectacular drama.

Mr Julian Wylie, who was responsible for the last three Hippodrome productions, is personally producing "Round in 50." Mr. Gus Sohlke has put his best work into the many wonderful dances and ensembles. Some of the "punches" in the show are a Chinese ballet, an orange grove in California with a nigger "jubilee," a scene in Sing-Sing Prison, and a San Francisco cabaret scene, in which an instantaneous change is made, converting a gambling and dancing hell into a "Pussyfoot" chapel.

Sax Rohmer, Julian Wylie, and Lauri Wylie have written the book, whilst Herman Finck has supervised the musical portion of the show, as well as writing half a dozen different numbers for it.

Scottish Musical Artists.

The Scottish Musical Artists and W. F Frame Benevolent Fund held their 26th annual social and dance on Wednesday evening, 8th inst., at the Grand Hotel Glasgow, when there was a large and representative gathering. Mr. Fred Collins, President, occupied the chair, and among those present should be mentioned Mr. George T. Minshull (managing director, Howard & Wyndham), W. Crossley Taylor (Alhambra, Glasgow), Mr. Jock Kirkpatrick (Glasgow Pavilion), George Westland (V.A.F. representative in Glasgow), and many well known in the music hall and theatrical world.

During the evening a presentation of a gold watch, suitably inscribed, and a wallet containing Treasury notes, was made to Mr. Dugie MacDonald, who had been President of the Fund for the past three years. In making the presentation, Mr. Fred Collins paid high tribute to the work Mr. MacDonald had done, and is continuing to do, in the cause of charity. An umbrella, suitably inscribed, was given to Mrs. MacDonald.

Variety Artists' Federation.

Members of the V.A.F are requested to note that thirteen death levies are now due upon the 1922 books. Red stamps eleven.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild acknowledge with grateful thanks the following matinée donations: Syndicate Theatres, £5 5s.; Nevil Maskelyne, Esq., £1 10s.; Mrs. Robert Macdonald, Miss Mona Vivian, David Devant, and Anonymous, £1 1s. each; Bishop of Winchester, 10s. 6d.; Mrs. D. S. Holt, £1 1s.; Committee subscription, and Mrs. Jack Pleasants for a box of useful children's clothing. The following has been received by Miss Lottie Albert on behalf of the matinée: Dr. Walford Bodie, subscribing and collecting from his staff, £7; Will Slay, Esq., £1; Chemical Cleaning Co., £1 5s., and Charlie Austin, £2 2s.

Following is a further list of artists who have kindly consented to appear at the matinée on March 30 at the New Oxford Theatre: Fred Barnes, Bessie Clifford, Muriel George and Ernest Butcher, Melvina, Helena Millais, Rene Ralph, and Harry Weldon.

G. Rhodes Parry's New Enterprise.

G. Rhodes Parry, the manager of the New Cross Empire, is, as we announced recently, leaving Moss' Empires on Saturday after several years' service to embark on a new enterprise, for which purpose he is going on a visit to America and the Continent. Mr. Parry, who has already secured the sole British rights of several big acts which will be available for British

[*Photo Dobson, Liverpool.*
G. RHODES PARRY.

top-line artists, leaves Waterloo Station on Wednesday next at 8.45 a.m. for Southampton, sailing for America by the "Olympic" at 12 noon. He tells us that he has great faith in his new undertaking, and in his endeavour to strike a new line in the business he will have the sincere wishes for success from a host of friends.

"Pins and Needles" Fire.

The whole of the members of the "Pins and Needles" company are to be congratulated on the excellent show they gave at the Hippodrome, Wolverhampton, last week, despite the fact that they were devoid of their own scenery lost in the fire. Result—crowded houses. Not a little praise is also due to the local management for their able assistance.

In Aid of Royal Northern Hospital.

Billiard and snooker matches, in aid of the funds of the Royal Northern Hospital, Holloway, were played at the "Montrose," St. James'-road, N., proprietor Mr. C. Foster, on the 7th inst., when Mr. Stanley Newman (North London champion) and Mr. W. B. Marshall, of Wood Green, played 600 up, Mr. Newman conceding 100. Some good breaks were made, namely, 72 by Mr. Marshall, and 99 and 110 by Mr. Newman, who eventually won by 70.

Afterwards Mr. Sam Mayo and Mr. A Todd, of Winchmore Hill, played three games of snooker, which were won by the latter by 2 to 1. There was a good attendance, and during the interval an amusing auction of various articles, by Mr. Dennis Murphy and Mr. Stark, took place. As a result the funds of this institution should benefit substantially by the evening's proceedings.

Charity Matinee at Tottenham.

The matinée in aid of the Prince of Wales' General Hospital which is to be held at the Tottenham Palace on Thursday, and has been organised by Mr. W. J. Chegwidden, promises to be a great success. Amongst the many artists who have given their services to this end are T. E. Dunville, Wee Georgie Wood, Jay Whidden, The Arnotos, Dorothy Storm, and Kasrac and Palmer

V.A.B.F.

The following 30 members of the Variety Artists' Benevolent Fund Committee are retiring this year, and offer themselves for re-election:—Messrs. Arthur Gallimore, Reg. Ewen, W. Kellino, W. E. Gillin, Albert Felino, Albert Le Fre, Horace Wheatley, W. B. Raby, J. W. Gallagher, Ken Gallimore, Syd Walker, Henry Bekker, Chas. Grantley, Erne Chester, Harry Griff, Martin Henderson, Geo. Sanford, Seth Egbert, Gus Atlas, J. Stezzelly, Fre Woellhaf, Syd Crossley, A. De Brean, Harold Finden, Bert Weston, J. Adkin, J. Halma, W. B. Willby, Dean Tribune, and Wm. Welsh.

The committee trust that if members of the profession know of any artists who will be workers, and not drones, to nominate them for the executive. Those whose names are still on the committee, but who never take the trouble to attend the meetings, and find it inconvenient to help the charity, are reminded that they can tender their resignation, and give place to others who may be willing to take more interest in the Fund.

"Oh! Laugh!"

The week of Feb. 20 Harry Slingsby's revue, "Oh! Laugh!" played its sixth visit to the Tivoli, Hull, and proved more popular than ever. Billy Caryll is a great favourite there, as too is Hilda Mundy, the charming leading lady. The remainder of the company, including Paul Daly, Chas. Weaver, John Mackay, Skete F. Best, Millie Grey, and Betty Moore, all support the principals in first-class style. The revue which was at Middlesbrough last week, has been re-dressed and the scenery renovated. It opened on the Controlling Tour at the Hippodrome, Southend, on Monday, with Boscombe and Southampton to follow.

June Mills for South Africa.

On June 12 June Mills, who made such a decided hit as dame in panto. at the Theatre Royal, Edinburgh, last season, sails for South Africa with her partner, Wm. Innes. June had several offers for panto. next season, but has decided to remain with Howard and Wyndham. June and her partner are at present doing very well on the L.T.V. Circuit, and are this week at Shoreditch.

Hilda Nelson's Next Scena.

Miss Hilda Nelson has again hit upon a novel idea for a new setting for her always delightful musical scenas, and will shortly proceed to the Continent to obtain local colour.

Pimple Busy.

The popular film comedian "Pimple," in addition to playing his new dramatic success, "The Hidden Terror," at the Empire, Newcastle, this week, is busy filming "The Three Musketeers" in the neighbourhood of Jesmond Dene

Will Fyffe.

On making his first appearance at the Kilburn Empire last week, Will Fyffe was given a hearty welcome. This week Will is the bright star at the Camberwell Palace, and after three weeks' absence in the provinces will resume his London season for a further ten weeks. Will has some fine numbers in preparation, but he has been prevailed upon to give the suburban folk the two clever character numbers which brought him fame one afternoon last summer at the Palladium.

Hope Charteris and Eve Dickson.

Those charming musical comedy entertainers, Hope Charteris and Eve Dickson, made a great success at the Holborn the other week with their clever and artistic entertainment, and at Wood Green last week played their thirty-second consecutive week. Hope and Eve have, we hear, taken a flat in Hampstead, but cannot arrange the date of the "house warming" until the decorators give up possession, which they hope will be early next week, when they will be in town at Shepherd's Bush.

GEORGE CARNEY GOING TO AUSTRALIA.

Thinks British Artists are being Squeezed Out.

(Special to "The Era."

Mr. George Carney is leaving England by the Omaz, from Tilbury, on the 18th inst., on a 20 weeks' tour in Australia and New Zealand, at the invitation of Mr. Musgrove—who now controls the principal music hall circuit in Australia—as the result of the success in the Antipodes of Wilkie Bard.

He will take a company of four, and the journey will entail in fares and transport alone an expenditure of over £500.

Interviewed yesterday by a representative of "The Era," Mr. Carney said: "I am going to Australia to see some of the boys who were responsible to some extent for my going on the boards. When the South African War broke out, I joined the Imperial Yeomanry in England, and subsequently in South Africa I became attached to the Australian contingent.

"The boys in this contingent first prompted me to start giving entertainments. That is how I began my present professional career.

"But the main reason why I am leaving England is that I feel a growing number of foreign artists, principally Americans, are being introduced here at enormous salaries, and are squeezing home-born artists out.

"It is almost impossible for me to carry on in England. I have in the past created many new 'stunts,' but I find I cannot possibly go on under the present financial conditions that appertain to an English artist. I have a big company to pay, and I am not getting as much out of my business as I did before the war, when people's salaries were a quarter what they are now, so I have decided to seek fresh fields and pastures new. And I am not alone in doing this.

"Economy is good if applied in the right direction, but I don't think that it should be practised upon British artists who have given of their best.

"I feel it is hardly fair that good and really conscientious artists should be placed in the same category as some who do not seem to care in the least what they give so long as they get their salaries. That is why I am going on this Australian tour."

Will Hay.

The scholastic comedian, Will Hay, continues to create hearty laughter with his amusing sketch, "Find the Beetle," which he is at present playing in Ireland. Will returns to town on Easter Monday at the Finsbury Park Empire.

Eric Randolph.

Eric Randolph, who is this week appearing at the Hippodrome, Poplar, has produced with instantaneous success a new ballad from the pens of Worton David and Horatio Nicholls, entitled "That's How the World was Made."

The O'Connor Girls.

Those clever entertainers, the O'Connor Girls, who have been doing so well in the provinces during the past few months, made their début in London at the Islington Empire on Monday and scored a decided success.

A Correction.

Miss Nellie Wallace writes: In your notice of the pantomime at the London Hippodrome, you mention me as singing "See What I Mean? Why of Course." This is Mr. Robey's song. I am singing my own numbers, viz., "Gerianium" and "Tally Ho."

PERFORMING ANIMALS.

Further Evidence Before Select Committee.

HARNESSING A HORSE UNNATURAL.

The Select Committee which is inquiring into the methods of the training of performing animals met again at the House of Commons on Thursday morning.

Mr. Reuben Garstang, professional trainer, said he had had great experience in the training of all animals. He had noticed that one witness had stated that in the training of bears they were constantly struck on the nose by the trainer. That was a ridiculous statement, and was absolutely impossible. The nose was the most tender part of the bear, and that animal was most careful in protecting it. No bear would stand being beaten on the nose, and no trainer who did it would ever begin to train a bear.

No Object in Cruelty.

With dogs and with elephants it was a mistake to think that cruelty was practised. There was no object in it. If an animal were refractory at the outset it would be more likely to get worse as time went on if cruelty were practised. Some of the tricks performed by dogs and by elephants were not what might be called natural tricks, but they were not hurtful to the animals, and no cruelty was necessary in their training. He also had had great experience with monkeys and apes. He had not found apes intractable, although some occasionally were. He had netted chimpanzees in the bush in West Africa, and in three days they were quite friendly and tame.

Referred by Commander Kenworthy to a book by Dr. Chalmers Mitchell, in which he said quite the contrary, witness agreed that Dr. Chalmers Mitchell was an authority on animals, but he had no experience in training, and he disagreed with his statements.

Answering Sir Walter de Frece, witness said that the system of rewards to animals was the most successful method of training. Where cruelty occurred it was often without the knowledge of the owner of the animals, and was practised by the employee.

Mrs. Martin, formerly a music hall artist, gave evidence of what she described as "shocking cruelty" she had witnessed by trainers and exhibitors of domestic animals, particularly cats and dogs, on many occasions, and from her observations this seemed to be their regular treatment. She could not herself protest because her living would have been at stake, and she had four little children to provide for. Her strong opinion was that no animal was ever trained to do unnatural tricks without cruelty.

Witness further said she was engaged for five years in front of the house at the Hippodrome, and during that time there was the performance of what was then known as "The Plunging Elephants." She had seen the elephants marched up to the slide, and cruelly forced to go on to it, and slide down into water in the arena. They were in a state of terror during the whole time.

Answering Sir Walter de Frece, witness said most of the performances she had been referring to were abroad, and the performers were foreigners.

Mr. Ginnett, the well-known circus proprietor, answering questions by the Chairman (Brigadier-General Colvin), said no horse had ever been trained to do an unnatural trick. Everything a horse did after training was a natural trick, and most of them showed what they could do before they were brought under training. It was quite natural for a horse to walk on its hind legs and to dance, lie down and stand up, and so on. They did it all in the fields by themselves when they were young, and there was no trick they did in a circus or on the stage which they had not done on their own account.

The Chairman: I myself have seen an elephant walk across a horse. Is it your experience that a horse in such circumstances would be terrified?—No; I have two horses that did the same thing. The elephants would not do it if the horse was afraid.

Answering a further question, Mr. Ginnett said the only thing a horse had been trained to do that he had not done naturally when young was to go in harness. (Laughter.)

The Wild Feline Family.

The Chairman: Do you know anything about cats as stage performers?—Oh, now you are coming into the feline family of wild animals (laughter) and the cat is the wildest of all the tribe. (Renewed laughter.)

Asked regarding monkeys and apes, the witness said that he had had chimpanzees and never had any trouble with them. He sold them to Frank Bostock, who was the owner of "Consul," whom he kept for eight or nine years. He bought animals from different dealers and from ships which brought them home. They were not trained then. A forest-bred lion was not trained. He was used for breeding, and the training was undertaken when they were kittens. When they had animals that were not tractable, they were generally sold to a Zoo or kept merely for exhibition. Witness said that he defied any man to take any animal and train it by cruelty alone. He could not do it.

Mr. Ginnett's quaint mannerisms and his friendly emphasis to the Committee on various points caused roars of laughter. This culminated in an interlude with Sir John Butcher, who was persistent in questions about horses. Producing a photograph of a horse on its knees with its forehead resting on the ground, Sir John asked: "Have you ever seen a horse do that naturally?"

"Oh yes," said Mr. Ginnett, in a tone that implied that that was nothing.

"Well, I never have. Can you tell me where I can see it?" asked Sir John.

The witness: Oh, I could show you forty things you never saw before. (Laughter.)

An Elephant Story.

Mr Ginnett was cross-examined at great length by Commander Kenworthy in regard to a number of convictions against various animal trainers for cruelty.

"Oh," he said, "I have been convicted myself for cruelty if you would like to know. It was many years ago, but it happened. I will tell you all about it. (Laughter.)

"I was bringing some elephants across Holborn, where they were putting down some asphalt. One of the elephants slipped down on it, and as it was slippery he could not get up or would not get up. A policeman came along and said, 'Oh, look at this poor elephant. Its feet are all cracks and crevices,' and he was right. A veterinary surgeon was called in, and he said so too. And he was right, because all elephants are the same. But I was fined fifty shillings for cruelty because elephants have cracks in their feet, and I paid it and got out. It is better to pay than to contest a case like that."

Serious Allegations.

The first witness on Tuesday was a Mr. Mansley, a journalist, who said he desired to give evidence in regard to cruelty practised on the monkey, named "Consul."

The Chairman: When was that?

Witness: It was eleven years ago.

Mr. O'Grady: May I suggest, sir, that this is too old? I thought we had come to the conclusion that anything beyond five years was too old to be taken into consideration.

Mr. Jesson: I think we should get to matters more recent than eleven years ago.

The Chairman said now that the witness was there they could hear what he had to say, having in mind the fact that it was eleven years ago.

The witness said the incidents he had to relate occurred when he was on a newspaper in Leamington. He was lodging then in theatrical "digs," and to them came "Consul" and his trainer, who was a Russian. Each morning the animal was beaten with a stout iron rod. He was then dressed and driven to the theatre, and on his return he was again beaten and put back into his cage, a wooden structure with iron bars. If he made any mistake, or refused to go through his performance at the theatre, his thrashing was more severe than if he went through it properly.

The other lodgers were so incensed at this cruelty that they threatened to leave. "Consul" was a chimpanzee eight years old, and his only chum was a little terrier, which slept in the same cage, and used to lick the wounds caused by the thrashings.

Captain Bowyer: Do you mean to say he was beaten with the same regularity as he had his meals?—With the same regularity as he was dressed.

Did you or anyone else complain?—What could I do?

That is what I want to know. Did you do anything?—Not with a ferocious Russian; no.

Did you see this yourself, or only hear about it? I saw it myself three times.

Did you ever complain to the R.S.P.C.A., or anyone else?—No.

Can you get anyone else who was there at the time to corroborate this statement of yours?

Witness said he did not know how he could.

If he were beaten so regularly, what was the effect on the animal? Had he wounds, and what did the audiences say about that?—Yes, he had wounds, but they could not be seen at a distance

Sir Walter de Frece said the owner of "Consul" was in the room, and he ought to be called immediately after this witness.

Entirely Untrue.

Mr. H. L. Hilliard, manager of the company which exhibited Consul, said he had heard the evidence with regard to that animal, and it was entirely untrue. The only two persons who had anything to do with Consul were a French-Swiss trainer named Duruskey and himself.

If there were wounds on Consul they must have been visible to the audience, he said. The animal was clothed entirely like a human being, and after the performance the monkey undressed and appeared in perfect nudity on the stage. He saw Consul two or three times a day.

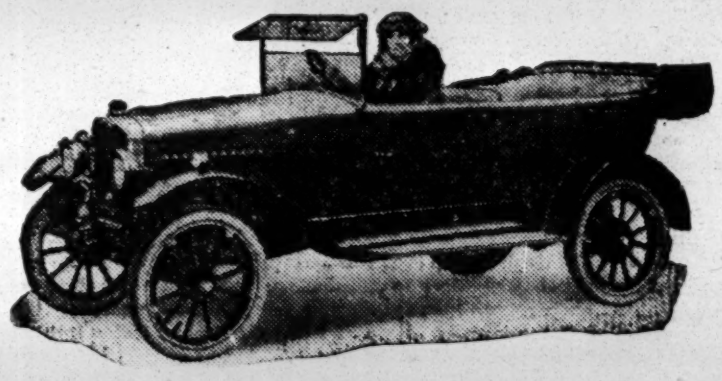
The allegation that the animal was beaten with a bar of iron was utterly absurd. If the animal had been beaten with an iron bar he would probably have been stunned. He took his meals, dressed, undressed, washed himself, and lived always like a human being.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Sheffield to Glasgow.
Hilda Nelson, Harrogate to Sheffield.
Aubrey C. Astor, Worthing to Wigan.
Foster and Ninon, Clydebank to Halifax.
George Clarke, Sunderland to Nottingham.
Fred Duprez, Manchester to London.
Mayne and Sheridan, Glasgow to Birmingham.
Billy and Doris Harley, Bradford to Huddersfield.
Osborne and Perryer, Liverpool to London.
G. H. Elliott, Leicester to Manchester.
Lily Long, Leeds to Hull.
The D'Ormondes, West Hartlepool to Gateshead.



OVERLAND MANCHESTER MODELE-DE-LUXE.

It is questionable whether the great number of motorists and car users to be found in the profession is actually realised by the automobile industry. Collectively, British manufacturers and agents, etc., appear to overlook the fact that a market does exist—and an exceptional one, too—amongst the incalculable ranks of the stage.

Our illustration is that of a very fine Overland model known as the Manchester Modele-de-Luxe, in which every feature has been incorporated to provide extreme comfort. Fitted with a luxurious British-built body, it is very elegant in appearance, and being a 5-seater is undoubtedly the car for users whose part it is to be continually touring. Previous owners report wonderfully economical running and reliability, and it is supplied ready for the road at £420. All interested should write to Messrs. Willys Overland, Ltd., of Heaton Chapel, Manchester, or pay a visit of inspection to their London showrooms, 152, Great Portland-street, W.1.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

The Five Wartons, a spring-board flying act, provides an invigorating opening to the Coliseum programme this week, the talented troupe including four gentlemen and a lady, all of whom do excellent acrobatic work, and receive at the conclusion an ovation. The popular O'Gorman Brothers follow up this success with their singing and clever eccentric dancing. Signorita Stella Delrio, the Brazilian prima donna from grand opera, Rio de Janeiro, makes a big impression with two selections from her extensive repertoire, namely, "Visst d'Arte," from "Tosca," and "Habanera," from "Carmen."

An outstanding success this week is the New York Havana Band, presented by arrangement with the management of the Savoy Hotel by Mr. Barry Rayne and Mr. W. de Mornys. From the musical point of view this is possibly one of the finest "Jazz" bands in London, and the leader of it, Mr. B. L. Ralton, is an artist to his finger tips, as also are the rest of his company. They set the ball rolling with a one-step of the Rachmaninoff "Prelude," and keep things literally humming with "Ain't We Got Fun," "The Sheik," an Oriental foxtrot; "Waikiki," a Hawaiian dance; "Allah's Holiday," and "American Patrol," the latter played solo by Mr. Ralton. These clever performers were called again and again before the tabs, giving two encores.

Mr. Bert Errol, with his "Modes and Melodies," assisted by Messrs. Ray Hartley and Gordon Stewart, dancer and pianist respectively, is very popular. Mr. Errol introduces novelty in his entertainment by singing in a light baritone voice, dressed as a man, an innovation which goes very well indeed.

Mr. Seymour Hicks and Miss Barbara Hoffe do wonderfully well in the one-act farce "The Bridal Suite," in which they are supported by Miss Grace Russell and Mr. Vincent Lawson. Antonet and Beby, clowns and musicians, make great capital out of a cod boxing "stunt," wherein they persuade "members of the audience" to come up and take on the champion, finishing up with violin playing, their special forte.

Mme. Karina, the incomparable Danish prima ballerina, appears in a fantastic ballerette in "two panels" entitled "A Royal Caprice," written by Captain C. J. Jansen. Charmingly and briefly told in music and the rhythm of the dance, this conception depicts theatrical incidents historically true of the picturesque period of Marie Antoinette in her private theatre at Trianon, Versailles. Mme. Karina takes the part of the ill-fated queen, and dances delightfully but much too little. Her company, which works with uniform excellence, includes Misses Joan Heastey, Blanche Duex, Daisy Morland, Winnie Armstrong, Patsy Kelly, and Messrs. Kennett Ellis, William Lonerjean, and Alf. Mozart. Togan and Geneva do their sensational jazz dancing on the wire, including their famous somersault.

HOLBORN EMPIRE.

A musical item of the true tip-top variety is one of the most attractive features of this week's show at the Holborn Empire. This is Miss Ethel Hook, the famous contralto, who, assisted by Mr. Arthur Argent, another popular vocalist, and Miss Edith Page, L.R.A.M., a clever pianist, presents a beautiful act, entitled "A Musical Evening." Features of the turn are Miss Hook's rendering of "Angus MacDonald" and the splendid technique of Miss Page in a couple of pianoforte solos. The applause testified to the public's appreciation of such artistic items. Our new piano expert, Mr. Sam Mayo, is also on the bill. Appreciation of Mr. Mayo's new act deepens at a re-hearing.

Those talented youngsters, Madame Walker's Juveniles come in for a well-merited share of public approval, whilst "We Three," meaning Mesdames Susie Belmore, Vera Vere and Dorothy Belmore have an attractive pot-pourri, "Styles and Smiles," which got a lot of applause. Miss Vera Wootton, in chic gowns, sings a couple of her latest songs, including "I Wonder What He'll Do On Saturday Night," with great success; and Mr. Allan Shaw, the card manipulator, not only displayed his abilities in this direction, but also conjured up much coin of the realm from thin air.

Messrs. Power and Bendon are a Scottish pair who extract plenty of laughter with their deeds of "derring do" as a carpenter and his very raw apprentice; Mr. Whit Cunliffe is working his latest, "I'm Off to Utah" song, and other numbers, to the delight of the audience; whilst popular Mr. Malcolm Scott, Cornalla and Eddie, and the Zanfrellas complete the excellent programme.

VICTORIA PALACE.

The programme at the Victoria Palace is rich in humour this week, the able exponents of this desirable quality including Mr. Jack Pleasants, Mr. G. S. Melvin, Misses Norah Blaney and Gwen Farrar and Wee Georgie Wood. The latter appears late in the evening in a comedy sketch by Messrs. Weston and Lee, supported by Miss Dolly Harmer and Mr. Tom Blacklock, and in spite of the phalanx of fun preceding his act, scores his usual big success.

Mr. Jack Pleasants appears in pyjamas, and steps out of a grandfather's clock, where he avers he habitually sleeps so as always to be "awake in time." The popular bashful limit then gives his "Feeding the Ducks" number, finishing up, after meeting a lady in the park, by being removed by a policeman.

Miss Norah Blaney and Gwen Farrar, fresh from their present success in "Pot Luck" at the Vaudeville, carry out their usual amusing programme, to the obvious delight of the audience, opening their act with a piano selection and Miss Farrar in the conductor's chair. Then comes their ever-acceptable "Beautiful Faces Need Beautiful Clothes," "Sunday—Monday," a 'cello selection from Miss Farrar, and "Oojah!" a most amusing comedy number.

That distinctive and ingenious comedian, Mr. G. S. Melvin, carries everyone away with his animated "Cheerio!" and "Curate" numbers, to which he offers a striking and effective contrast with his "Stoker Joe" and "My Mary Dear" items, two songs which not only prove his versatility as a performer, but give him special opportunity of displaying his ability as a dancer. Mr. Melvin is extraordinarily light on his feet, and his dancing is of a very agreeable order.

Miss Doris May, a clever comedienne and dancer, opens the programme with "You're Such a Wonderful Boy"; Mr. Lynn entertains and mystifies with his novel illusions; Les Pomi, Roman gladiators, go very well indeed; and Miss Jen Latona, an accomplished artist and a past-mistress of stage technique, makes good with "Kill 'Em With Kindness," "They Are Calling Me," and a concertina number played before the tabs.

CAMBERWELL PALACE.

At this popular house this week Will Fyffe sings that he "is 94 to-day," and everyone is inclined to believe it so well does this Scottish character comedian "make up," and so true to life does he portray the speech and actions of a nonagenarian farmer. The illusion is dispelled in his next number, a bibulous effort which provoked constant merriment, as the artist drew really witty gems from a vast fund of broad Scottish humour.

The voice of Dusty Rhodes has lost none of its charm. As a singing policeman he introduces an operatic rendering of the "hold up" of a scorching motorist, but the house left its real appreciation of the vocalist's effort for his song "Just Because You're Irish." Applause was unstinting, and the audience were loath to let the singer go.

There is a real punch in the entertainment of Olive Fox and Clarkson Rose. Both can sing and sing well. The droll mannerisms of Rose are accentuated by the vivacity of his clever partner, and their songs of long ago were rendered in a way which won the hearts of all.

A performance of an entirely different character followed in that of the Michaeloff Trio. We have had trios before, but this combination have appreciated the value of a pretty setting to back them up. They sing and play in "The Palace of Petrograd," and the clever manipulation of the lighting arrangements add immensely to the charming scenic effect. Mlle. Anuta sings very sweetly, while the harp and 'cello accompaniments and solos of Mlle. Sonia and M. Micha Michaeloff were perfect selections.

Hilda Glyder gave some characteristic songs, and others on a good programme were Victor Niblo with his talking birds, Claude Gardner, Maher and Langford, and the Four Vrees, while a novel touch was introduced into the playing of the interval selection "Crooning," when a peculiar whistle affair was played by the drummer.

EAST HAM PALACE.

The Tonic Sol Fa Quintette are top-liners here this week, and in their vocal and instrumental repertoire, provide some good fun, which was much to the taste of the audience on Monday night. Those versatile Scots, the Five Macleods, gave some charming songs and capital dances. Fred Keeton proved a clever comedian, his jockey song being most amusing.

Miss Olga Morselli, the celebrated violiniste, was in great form. Her mastery of the technique of the fiddle was given full scope to, and her classical items were keenly enjoyed. She was ably seconded at the piano by Miss Elsie Upton. The Enzers, in their novelty act, were very clever, whilst the Megan Bros., "In New Ideas," were warmly welcomed. Syd Howard is a comedian of high merit, his song, "There is Somebody Waiting" proving a winner. The Four Sisters Martelloni gave their tumbling and other varied business in their usual polished style, and were warmly welcomed.

WILLESDEN HIPPODROME.

There is a capital programme at Willesden Hippodrome this week. Popular Syd Walker is seen in an original comedy song scena, which may be described as "The Coffee-Stall Keeper: His Troubles and Trials Thereof." In this he keeps the house in very merry mood with his smart dialogue with his patrons, especially the young lady who mistakes his pitch for a Punch and Judy show. Zetta Mor is as charming and vivacious as ever, and had to sing four of her most popular numbers before being allowed to leave the stage. These songs included impressions of a country girl, a revue artist, and a yachtsman, and concluded with a fine coon song.

The Poluski Brothers have an amusing detective skit, in which the characters of Sherlock Holmes and Sexton Blake are introduced, while Woolmer Young, versatile comedian, sings a ballad of his own composition, entitled "I'm Broken-hearted," for which he gained unstinted applause. Lucille Benstead, the Australian prima donna, acquitted herself in admirable fashion in her rendering of an operatic aria, and "I Shall Remember Your Kisses," and concluded with her beautiful Hawaiian song. Professor Thornburg is a lightning painter, the rapidity with which he alters his pictures being very clever. Clark and West provide a dainty musical and dancing act, and the Langleys, comedy gymnasts, perform some daring feats on the hand rings.

WOOLWICH HIPPODROME.

Mr. Charles Gulliver is giving the people of Woolwich a much appreciated change this week. Instead of the usual bill of turns, "London to Baghdad" is being presented by African Productions, and is proving a most popular attraction. The acting, music, scenery, and production are alike excellent. Mr. R. R. Peccorini is the author of the book and lyrics; the music is by Mr. F. Harper Shove; while Mr. Geo. Shurley has provided the dancing and ensembles. The parts of James W. Cohen (embodied by Naylor Grimson), Violette Cohen, (Emmie King), and Horace Hall (Cohen's office-boy), by Freddie Foss, are each extremely well played. Robert Layton (as Lord Douglas Fairview) is all that could be desired, and the acting of the other rôles (necessarily numerous in a revue) reflects great credit upon the members of the company. Specialities are contributed by Leonard T. Fisher and Sylvia Lea, the Four Wards, and Kitty Denton's Sunrays.

THE PALLADIUM REVUE.

Another "Rocket."

To the wealth of fun and fancy that constitutes the highly successful show at the Palladium has been added yet another scene. It is called "A Few Moments with the Movies," and introduces a diverting series of episodes in which Charles Chaplin and the Kid figure prominently. With Charles Austin as Chaplin and Ivor Vintnor as the Kid the fun of the burlesque can be well imagined. Mr Austin has never been funnier than in this skit, and the diminutive Ivor Vintnor makes a perfect Jackie Coogan.

"Rockets" is now going with a swish and a bang. The house rocks with laughter nearly all the time, and continues to be almost deafened with noise in the finale. Mr. Austin keeps the fun going all the time, and clever Lorna and Toots Pounds in their many impersonations, songs, and dances are very popular. Mr. Klit-Gaarde, Mr. Frederick Forbes, and Mr. Gus Sharland contribute valuably to the success, and the dexterous footwork by Rich and Galvin is another popular feature

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. and M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; D. M., Mr. Chas. Revill, junr.—Mr. B. M. Dunston's principal company is here with the clever comedy, "Brown Sugar."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A.M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—The Sea Lion, Comedienne—Bichette, assisted by Billy Jugge, in "Funny Funnosities." Other artists are Bert Madden, burlesque comedian; Jalliot and Piero, a tenor and laugh-makers; Evelyn Grace, soprano; Horne and Hognorth, comics; Broughton and Esden, comic, duo; L. A. Fittens, versatile artists.

Boots, The Chemists, 140, Old-square.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Billy Merson, a comedian of resource, is on one of his periodical visits here; Jerry and Co., pantomimists are in high favour, and a first-class combination also includes the Four Veronas, in a clever musical act; Jim C. Max, coon vocalist; Ethel Loftus, comedienne; Ben Said, comedy conjuror; McIvor and Scott, and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—George Shurley presents The Futurists, in the musical revue, "Get Together."

Boots, The Chemists, 239-241, Grange-road.

BLACKBURN.

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. F. Taylor.—Thos. C. Dagnall presents "Ambrose Applejohn's Adventure," and an excellent company includes Miss Dorothy Lane and Mr. Farren Soutar.

PRINCES THEATRE.—P., Exors of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Mrs. Kimberley and Mr. Frank Liston's company in "Tatters," with specialities by Mme. Walker's "Little Treasures."

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Harry Anthony presents the Australian Entertainers in "Issues." Mary Ann Clarke, dual-voiced vocalist, completes the bill.

Boots, The Chemists, 52, Church-street.

BLYTH.

THEATRE ROYAL.—G. M., Mr. Crow.—Messrs. Levey and Cardwell are supplying most attractive entertainment with their pantomime company, who are presenting "Jack and the Beanstalk."

Boots, The Chemists, 37, Waterloo-road.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Orum.—Geo. Mozart, Du Calion, Edwin Lawrence, Victoria Carmen, The Seattle Company, Theo Ward, and Cinque and Valsi.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Ruby Miller in "The Edge o' Beyond."

PALACE PIER THEATRE.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Scandal."

WEST PIER THEATRE. — M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"Zaza."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. T. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. C. Phillips Vierke.

Boots, The Chemists, 157-162, Western-rd; 128, North-st.; 17-19, St. James's-st; 19-20, London-rd.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (Dec.); L. and B. E., Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Robert Courtneidge's Company present the famour play, "Paddy the Next Best Thing," featuring Miss Muriel Monro as Paddy.

ANGLESEY PALACE.—L. and M., Mr. H. Smith.—Mr. Victor Hocking presents, under his personal direction, his popular costume concert party, Modesty. Also on the programme is "Bonelli," the Italian musician.

Boots, The Chemists, 161, High-street; 1, Lichfield-street; 29, Borough-road.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Jack Esmond presents "Eliza Comes to Stay."

Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-rd.

DERBY.

GRAND.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian.—That charming play, "Romance," presented by Messrs. Murray, King, and Clark's Co., is paying another welcome visit.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—A new production, prior to its presentation in London, is being staged by Mr. Frank Lawrence, in "An Irish Maid."

PAVILION.—P., Stroller's Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Miss Mabel Leslie's "New Cadets" are the attraction here.

Boots, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 15, St. James-street; 41, The Wardwick.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Messrs. Macdonald and Young present the musical comedy, "Mary."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Johnson and Bert and company present "Crankite," comedy absurdity; The Doves, gymnastic act; Hal Bryan, sporting comedian; Foster Kershaw, entertainer; Cissie Cameron, comedienne; Phyllis and Giles, in an act out of he ordinary.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Dan Rolyat, in "The Arcadians," is here this week. As Simplicitas, he is as funny as ever. W. H. Haines is also good as Peter Doody. The remainder of Mr. R. Courtneidge's Co. is adequate in every way.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co., B. M., Mr. W. Edward.—Fred Karno's popular sketch, "Mumming Birds," is the head of a capital bill here. Scott Sanders, Scotch character comedian, contributes a capital turn; Kitty Spencer is a tuneful vocalist; and Hilda Mascott and W. F. Callan provide an excellent turn.

Boots, The Chemists, 48, Westgate-st.; 31, Northgate-st.

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Robinson.—Messrs. Clarkson are presenting the revue "Hello, Blackpool."

THE KINO.—M., Mr. Percy Dawsone.—This week Ringle Brothers, the well-known jugglers, are appearing here.

THE EMPIRE.—M., Mr. Tait.—Romeo and Ria, the singing ventriloquist.

KEIGHLEY.

HIPPODROME. — L., Mr. Francis Laidler; M., Mr. J. Austen Walshaw; Mus. D., Mr. W. Lupton.—De Havilands, acrobatic wire act, occupies the premier position in this week's attractive programme Other turns are Valvett, rag painter; J. E Sutton, entertainer; Betty and Doris Hare, Canadian jazz girls; Nora and Barny Moore, comedy act; Susie Marney, comedienne; and George Ackroyd, assisted by Rose Hardy, present a musical fantasy entitled "Old Memories."

Boots, The Chemists, 58, Cavendish-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The L.M.S. Productions, Ltd, present the musical play, "The Gipsy Princess," which is proving a popular attraction. In a good all-round company are Miss Evelyn Drewe (Sylva), Ireland Cutter (Lord Boniface), Wilfred Temple (Prince Ronald), Harry Cole (Count Feri), Miss Trissie Sturley (Countess Stasi).

THEATRE ROYAL.—Sole L., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. John H. Vann.—"What a Man Made Her," presented by the E. Hill-Mitchelson's Repertory Company, is giving satisfaction here.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas John Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—Starring in an excellent variety bill is Geo. H. Elliott, who is presenting his latest coon songs and dances with success. Another good turn is the Ten Tazserwoulith Arab Troupe of acrobats; Dan Leno, junr., comedian and dancer; Emilie Hayes, soprano; Fred Russell ventriloquist; Armstrong and Howarth comedy entertainers; Frank Maura, juggler, also contribute.

PAVILION. — P., The Macnaghten Vaudevile Circuit Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A musical comedy revue, "Rose Petals," is going exceedingly well here, presented by a clever company of performers, with Billy Lytton as chief fun-maker.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave Gate.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. and L., Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—The James Amateur Operatic Society occupy the Theatre Royal this week, with their production of "Floradora." The amateurs are headed by Mr. Alf. G. Deverill (who plays Tweedlepunch in the present revival).

Boots, The Chemists, 10, Market-place.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—Mr. Chas. Macdona's company, in "The Doctor's Dilemma," "Pygmalion," and other plays.

HIPPODROME.—P., Messrs. Bostock & Fitt.—Cohan and Dorothy, Agnes Croxton, Norman and Mona Langford, Mareski, The Daros, Royal Merry Four, Cycling Golliwogs.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—The Hadens, Joe Cookson.

THATCHED PICTURE THEATRE.—P., Bond & Sons; M., Mr. G. Starkey.—Zelda and Freda Jensen, Trumpet-Major Wix.

PRINCE OF WALES PICTURE PALACE.—P., F. H. Coopers, Ltd.; M., Mr. G. Harrison.—"Lovick Jewels."

Boots, The Chemists, 38, London-street, Brigg-street; 6, Goat-street; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Frank Forbe Robertson is paying a personal visit, in "The Call of the Road," "The Passing of the Third Floor Back," and "Mice and Men," with a strong, selected cast in support.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—The Dancing Demons appear in a singing, acrobatic, eccentric and Russian dancing act, featuring Dewey Weinglass; George Jackley, the burlesque comedian; Artemus, the comedy specialist; Les Eldons, in a combination of skill and comedy; The Bohemian Trio offer a capital musical preformance; Harry Nelson, character comedian; Norman Court and his Dog, in naval comedy; and the Palace Pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Co., in "The Old Home," with Florence Churchill, Terry Davies, and John S. Millward, with the usual company in support.

Boots, The Chemists, 40-42, Mumps; 48, Market-place.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Charles Doran and his Shakespearean company are paying their first visit here for a week.

Boots, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

READING.

COUNTY.—P., Milton Bode.—Alfred Butt and Percy Hutchison's production, "Nignie Night," preceded by Gertrude Jennings' one-act play, "Elegant Edward."

Boots, The Chemists, 90-91, Broad-st.; 2, Duke-st.

RUGBY.

HIPPODROME. — P., Rugby Hippo., Ltd.; M., Mr. Courtenay Arundel.—Frank Rollason and E. W. Waddy present "A Week-End." Excellent cast including Frank Rollason as Ambrose Fibbit, and Mlle. Marguerite Cornes as Lucille.

Boots, The Chemists, 25-27, High-street.

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brailsford.—Linga Singh, Etheridge and Furze, Geo. Formby, junr., Bert Elliott and Doris Brunton, Engel Bros., Ten Loonies.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—"Gay Ostend," presented by Wm. Revill.

Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Messrs. Languon and Glenn present their pantomime, "Red Riding Hood." The artists include Billy Glenn, Vie Vivienne, Harry Levaine, Len Drew, and Wee Georgie Peck. Specialities are introduced by the "Six Gordons," and Madame Nerona's "Little Gems."

THEATRE ROYAL.—L. and M., Mr. Matthew Glenville.—Mons. Goodliffe and Co. appear in a Parisian musical and vocal speciality, introducing their Great Again, Byrne Bros., in "Les Napiers," musical pot-pourri act; and Mr. Ellerslie Pyne in "An Actor's Dream."

Boots, The Chemists, 1, St. Nicholas-street; 18, Newborough.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Mr. Frank Julian's company in "The Edge o' Beyond," is playing to large houses.

PALLADIUM.—A. M., Mr. G. E. Prance.—Nellie Wallace occupies the premier position in this week's attractive programme. Other turns are The Fayre Four, in a refined musical act; Key and Keyworth, comedy artists; Anita Hayes, comedienne; Dippy Diers; Takio; and Oswald Bemand.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The Deuville Stock Co. are presenting "The Brixton Burglary," with great success.

Boots, The Chemists, 26, Chapel Street; 383-391, Lord-street; 2, Chapelstreet; 143-145, Lord-street.

SOUTH SHIELDS.

THEATRE ROYAL.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. William H. Bavidge; Mus. D., Mr. Gilbert McDramid.—W. W. Kelly's company, including Agnes Verity as Josephine, and G. Raymond Wallace as Napoleon, are appearing in "A Royal Divorce."

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Logan Stephenson; Mus. D., Mr. Joseph Campbell.—George Grossmith and J. A. E. Malone present, for the first time in South Shields, the musical comedy "Sally," with Miss Margaret Campbell in the titular rôle.

ALEXANDRA THEATRE.—P., Mr. Will H. Glaze; S. M., Mr. Ernest L. Eykyns; Mus. D., Mr. David Hird.—Miss Dot Stephens is making a welcome re-appearance—for the first time at this theatre—with her powerful company in "Dope" and "Our Mary."

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—Edwards and Terry, in songs, steps, and stories; The Carylls and Chorister, in "Musical Themes in Three Scenes," and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—"The Act Beautiful" includes an interesting performance by a horse and dogs; Maud Tellier, the million dollar girl, in songs from her repertoire; and pictures.

Boors, The Chemists, 39, King-st.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—The Lola Charm Enterprises present "Dick Whittington."

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Emerald	Shell Pink	Rust
Pink	Tangerine	Black

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NEXT WEEK'S CALLS.

MONDAY, MARCH 20, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 10 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all theatres at 1 p.m. All artists must attend.

LYDNEY PICTURE HOUSE.—Chas. Elstree.

SALISBURY PALACE.—Herbert Barnes presents "Keep It Going."

WEYMOUTH JUBILEE HALL.—"All Put"—Company present "All Put."

YEOVIL PALACE.—The Glittos, Arthur Pond.

RAYMOND London Shortly.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Albert Chevalier in "My Old Dutch."

RAMSGATE PAVILION (rehearsal, 12).—"Us Two," and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Stopher and Partner.

HAMILTON HIPPODROME (rehearsal, 1).—J. Cummings presents "See You Later."

IPSWICH HIPPODROME (rehearsal, 2).—Cohan and Dorothy, Agnes Croxton, Norman and Mona Langford, Mareski, The Daros, Cycling Golliwogs, Royal Merry Four.

IPSWICH LYCEUM THEATRE.—"Romance."

NORWICH HIPPODROME (rehearsal, 2).—June Mills and W. Innes, Les Bastiens, Kranton, Hall and Menzies, Montague, The Doves, Rosie and M. Dubin.

PAISLEY RINK PALACE (rehearsal, 12).—Moss and Orell, Jock Harris.

PAISLEY THEATRE (rehearsal, 12).—Wal Langtry, Claud Williams, Marcus, Maxwell Carew, Stidder, Mario Lorenzi.

RAYMOND Continental Tour.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE.—"Patches."

CLAPHAM GRAND (rehearsal, 12).—Jack Pleasants, Vernon Watson, Fulgora, Bruce Green, Eric Randolph, The Artois, Radford and Valentine.

CROYDON EMPIRE (rehearsal, 12).—Lew Lake presents "Splinters."

HAMMERSMITH PALACE (rehearsal, 12).—Harry Day's revue, "Jingles."

HOLBORN EMPIRE (rehearsal 12).—Billy Merson, Fred Barnes, King and Benson, Lily Lena, Carlton, Frank H. Fox, Rene and Godfrey, Wilson Hallett, Four Richards.

ILFORD HIPPODROME (rehearsal, 12).—Moray Cash, Manny and Roberts, The Grumblers, Daisy Taylor, Sammy Shields, Jane Croft, Nibo and Laura.

ISLINGTON EMPIRE (rehearsal, 12).—May Henderson, Graham and Cullen, Vasco, Hal Wright, Valazzi, Ern. E. Roma, Richardini Troupe.

KILBURN EMPIRE (rehearsal, 12).—Robb Wilton, Payne and Hilliard, Cornella and Eddy, Victoria Carmen, Harry Hemsley, Maher and Langford, Jack Pleasants, Marie Lawton.

LEWISHAM HIPPODROME (rehearsal 12).—Great Carmo, Malcolm Scott, Fyne and Hurley, Effie Mann.

PALLADIUM.—"Rockets."

POPLAR HIPPODROME (rehearsal, 12).—The Poluskis, May Henderson, Vera Wooton, Woolmer Young, Nelson Jackson, Eddy Gray, The Jees.

PUTNEY HIPPODROME (rehearsal, 12).—Lucille Benstead, Ristori and Partner, Vernon Watson, Lily Lena, Harry Champion, Herbert La Martine, Dave Lee, Chris Van Bern.

SHOREDITCH OLYMPIA (rehearsal, 12).—Syd Walker, Elkins, Fay and Elkins, Gus Harris, Katie Hughes, Stowe Bros.

WILLESDEN HIPPODROME (rehearsal, 12).—Lew Lake presents "Me and My Gal."

WOOLWICH HIPPODROME (rehearsal, 12).—Gertie Gitana, Ray Wallace, George Wilbey, Tom Gott, Elsie Bartlett, Barts Trio.

RAYMOND Continental Tour.

MACNAGHTEN TOUR.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Kisbey, Henry Fisher, Clifford Harcourt, Jean Andrews, Haig Bros. and Ryan, Jack Straw, The Uniques.

BRADFORD.—Australian Entertainers.

BURNLEY.—Sister Mestrys, Archie Goodall, Paul Thomson, Stanford and Allen, Wallace and Renee, Rupert Ingalese, Mary Ann Clarke.

CARLISLE.—Fred Collins's revue, "Keep Guessing."

HALIFAX.—Victor and Velma, "The Act Beautiful," Syd Lyn, Lily Eyton, Foster and Ninon, Frank and Elsie, Pharos.

HUDDERSFIELD.—Charles Grantley, Jack Byrne, Billy and Doris Harley, R. W. Willey, Dancing Demons, Doris Ashton, Harvey Brinton.

LEICESTER.—Company as booked.

SOUTHAMPTON.—"Sammy in Society."

WARRINGTON.—The Hassans, Bert Hughes and Co., George Jackley, Tubby Turner and Partner, Cis and Eddie Allen, The Buckleys, Star Operatic Trio.

RAYMOND Touring France.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—De Busse, Penrose and Whitlock, Coram, Leslie Strange, The Flying Banvards, Mayne and Sheridan.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Rockets."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Elgar Hudson and Ernest Westby, Elton and Kay, Reg. Edwards, Frank Vant.

BRADFORD ALHAMBRA (rehearsal, 12.15).—C. W. Woltard, Hanlon Charles Troupe, Ernest Hastings, Blamey and Richardson, The Brooklyn Four, Fred Russell, Malvina.

CARDIFF EMPIRE (rehearsal, 1).—Radford and Russell, Kiddy Kennedy, Long Tack Sam and Co., Nat. D. Ayer, Marcelle and Partner, Nick Morton, Megan Bros.

CARDIFF OLYMPIA (rehearsal, 11).—Lane and Lee, Wyllie.—"Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?"

EDINBURGH EMPIRE (rehearsal, 12).—Bert Terrell, Pimple and Co., The Royal Southern Singers, Mlle. Terpsichore, George French, Real McKays, Jack and Tommie.

FINSBURY PARK EMPIRE (rehearsal, 1).—Florence Smithson, Hermann and Shirley, May Moore Duprez, Frank O'Dell, Fortunello and Cirillino, Power and Bendon, Yamayama Troupe.

GATESHEAD EMPIRE (rehearsal, 1).—Cruikshank, Cycling D'Ormondes, and company as booked.

GLASGOW ALHAMBRA (rehearsal, '1).—Fred Karno's revue, "1922," including Fred Kitchen and Marie Blanche.

GLASGOW COLISEUM (rehearsal, 11).—D. W. Griffith's sensational success "Way Down East."

GLASGOW EMPIRE (rehearsal, 11).—Ten Loonies, Manuel Vega, The Robertys, Frank E. Franks, Russell Carr.

HANLEY GRAND THEATRE (rehearsal, 12).—Johnny Fuller, Tucker, Violet Essex, Joe O'Gorman, Les Nosellas, Tom E. Hughes, Spencer Ward and Gertrude Long.

HULL PALACE (rehearsal, 1).—The Bounders, Le Bas Duo, Hedges Bros. and Jacobson, Ethel Bull, Lily Long, Dick Tubb, Mona Vivian.

LEEDS EMPIRE (rehearsal, 1).—Scotch Kelly, Haydn Wood and Dorothy Court, Engel Bros., Gicardo, Rolf Slater, Ernie Lotinga and company, Lewisoff and Valmore.

LIVERPOOL EMPIRE (rehearsal, 1).—Syd Moorhouse, Five Petleys, The Brads, Lee White and Clay Smith, David Poole, Sam Mayo, Menara Bros.

LIVERPOOL OLYMPIA (rehearsal, 1).—Harry Day presents "Spangles."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

NEWCASTLE EMPIRE (rehearsal, 1).—Johnson Clark, Omega Trio, Daly and Healy, Bert Elliott and Doris Brunton, Percy Honri, Princess Winona, Lole and Her.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Robledillo, J. H. Scotland, Resista, Ernie Mayne, Bush Bros., Lauri Howard, Zellini.

NEWPORT EMPIRE (rehearsal, 1).—Nella Allen, Ronald and Kinmburgh, George Formby, junr., Nellie Wigley, Fred Karno presents "Mumming Birds," O'Gorman Brothers, Nicol and Martin.

NOTTINGHAM EMPIRE (rehearsal, 1).—Mutt and Jeff, Winifred Ward, Dick Henderson, Maurice Moscovitch and Co. in "The Link," Horatio Nicholls Five, Hanvarr Lee Trio.

NOTTINGHAM GRAND THEATRE (rehearsal, 1).—Company as booked.

PRESTON EMPIRE (rehearsal, 11).—The Preston and District Amateur Operatic Society present "The Toreador."

SALFORD PALACE THEATRE (rehearsal, 1).—Clarke and Ritchie, Cissie Lowe, Percy Val, Albert Whelan, Ian McCarthy, Van Dock, The Femina Quartette.

SHEFFIELD EMPIRE (rehearsal, 1).—The Pall Malls, Kirkby and Hudson, Lynda Martell, Tom Edwards, The Jovers, Harry Martinez and Co., Herbert Lee.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Katrina and Joan, We Three, Adami, Herbert Cave, G. S. Melvin, The Gladiators, Burr and Hope.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Robert Courtneidge's company in "Paddy the Next Best Thing."

STRATFORD EMPIRE (rehearsal, 1).—Les Pomi, Milton Hayes, A. D. Robbins and Co., Horace Jones, Olga Morselli, "Symphonia," Dan Whitley.

SUNDERLAND EMPIRE (rehearsal, 1).—Sunderland Amateur Operatic Society, in "Merrie England."

SWANSEA EMPIRE (rehearsal, 2).—Stanelli and Douglas, Wallie Pearce, Marie Dainton, Fred Curran, Aldor Trio, Theo Ward, Stan Kavanagh.

VICTORIA PALACE (rehearsal, 11.30).—Ella Retford, Jack Stocks, Roberts and Colmar, William Batey, Skating Nelsons, Les Taillot, Molly Drew.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—The Gresham Singers, Four Mackwells, and company as booked.

RAYMOND Touring France.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Oh, Laugh!"

BRIGHTON HIPPODROME (rehearsal, 12).—"Bran Pie."

LEEDS HIPPODROME (rehearsal, 12).—G. T. Pattman and Co., T. E. Dunville, Geo. Lee, Judge's Seal, Nina Martin, Daunton Shaw Troupe.

LIVERPOOL HIPPODROME (rehearsal, 12).—Nellie Wallace, Gaby Revette, Geo. Calver, George Mozart, Fandor Troupe, Jean Schwiller, Seattle Troupe.

MANCHESTER PALACE (rehearsal, 12).—Mafuziang Manchu Troupe, Daimler and Eadie, O'Neil and Thayer, Axel Mirano, Cicely Courtneidge, and company as booked.

NEWCASTLE HIPPODROME (rehearsal, 12).—Mountfords, Syd May, Anna and Louis, Gene Gerrard, Maud Allan, Lombards, Claude Anderson.

PARIS ALHAMBRA.—Rameses, Jose De Moraes, Five Kaeths, Pitt and Alex, Hanlon Bros., Westwoods, Les Pomi, Gardey and Partner, Estha Lekain, Fuji Family, Gobert Belling, McRae and Laport, Darius Stiel's Lions.

PORTSMOUTH HIPPODROME (rehearsal, 1).—John Luxton, Four Vrees, Seven Candy Girls, Bert Errol and Co., Armstrong and Howarth, Dippy Diers, Ted Marcel.

SHEFFIELD HIPPODROME (rehearsal, 12).—George Bass, Enrico Rastelli, Carr Lynn, Four Christies, Arthur Clifford, Hylda Nelson Trio, Audrey Knight.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Jack of All Trades."

SOUTHEND HIPPODROME (rehearsal, 12.30).—"The Scrap Book."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Bert Neilson, Marie Lloyd, Sam Hilton, Auntie and Co., Montgomery and Yule, Hinsle, Hartley Wonders.

RAYMOND London Shortly.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Charles Kitts and Co. present "The Cuckoo," De Guchi Troupe, Bale Family, Florence Yaymen, Peggy O'Hara, Spalding and Vanguard.

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ASTON HIPPODROME (rehearsal, 12).—Wheel of Fortune, Jack Tar, Betty and Doris Hare.

BATH PALACE THEATRE (rehearsal, 1).—"Lads of the Village" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Magini, Lune and Shaw, Bond Rowell, Harvard Holt and Kendrick, Mart and Pep, Barbe and Barbette.

DUNDEE, KING'S THEATRE (rehearsal, 12).—Tom Clare, Harry Claff and Lady, Lloyd and Montrose, Fred Hutchings, Rebe Kesslova, Doris Gaskell, Frank Le Dent and Lady.

EDINBURGH THEATRE ROYAL.—"(K) Night of the Garter."

GLASGOW PAVILION (rehearsal, 11 a.m.).—Liane D'Eve, Victor Kelly, 3 Van Darmes, Scala and Lilian, Norman, Carrol, Linden and Moon, Dan Leno, junr., Hilda Denton.

KINGSTON EMPIRE (rehearsal, 12.30).—"The Knave of Diamonds."

LONDON MUSIC HALL (Shoreditch Empire).—La Ventura, Two Boyds, Vedras, Derry and Sloan, Hemming and Free, Alexandra's Opera Singers, Ernie Rice and Lewis Healey, Denise and Jan.

LUTON PALACE THEATRE (rehearsal, 12.30).—Evelyn May and pianist, Mabel Costello, The Symondson Four, Johnny Dundee.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Jack Cromo's Co., "Go As You Please."

PENGE EMPIRE (rehearsal, 12).—"A Southern Maid."

PETERBOROUGH EMPIRE (rehearsal, 1).—Selbit's "Sawing Thro' a Woman," Frances Kinders, Zena Zampa, Elton and Ellis, Tom Lee.

READING PALACE THEATRE.—Murray's 1922 Optimists, Pipifax and Partner, Doris May, Charles Stevens, Douglas and Hale, Wallace and Bert, Delson Trio.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Dolly Elsworthy, E. Edmunds and Co., Spessell Bros. and Mack, Geo. Edwards, Rosie Gaston, Walter O'Brien, Bancroft and Ray, Hirste and Venton, Mabie Sisters, Pathé.

Royalty at Margate Hippodrome.

Rotarian Jack Binns, Margate's popular manager, is to-day a very proud man, he tells us. Last Friday evening H.R.H. Prince Henry motored from Canterbury to Margate and spent the evening at the Hippodrome, and witnessed an excellent performance of Gilbert and Sullivan's opera "The Yeoman of the Guard" by the Margate Amateur Operatic Society. Prince Henry expressed, says Mr. Binns, his delight at the representation, and would not have credited but for the programme that it was played by the local amateur society.

Great praise is due to the producer, Mr. W. James Cave, who also played the part of Jack Pont admirably, and also to Miss Evelyn Archer as Elsie Maynard. Mrs. Kirby Cleveland as Phobe, Lieut.-Col. Dunstan as Wilfred, Mrs. A. R. Barrett as Dame Carruthers, Mr. Chas. Sutton as Col. Fairfax, and Mr. Harry Dawe as Sergt. Merrell. There was an excellent chorus of 50 trained voices and specially augmented orchestra of 25 musicians under the baton of Mr. Curzon Poole.

SHEPHERD'S BUSH EMPIRE.
The Great Carmo.

Seldom has one an opportunity of witnessing an entertainment of mystery and excitement on so gigantic a scale as that being presented by The Great Carmo, at the Shepherd's Bush Empire, during the current week. Carmo's act occupies the stage for something over an hour, and in the course of that time Carmo, himself, appears as English magician, Chinese conjurer, Persian necromancer, Indian sorcerer, to say nothing of his presentations of bewildering Jungle Mysteries, in which are introduced an elephant, a lion, a tiger, a leopard, monkeys, pigeons, fowls, ducks, and so on. The act seems never ending, but one's interest is ever increasing. Carmo, a gentleman with a decided sense of humour, and, moreover, a fine showman, continually calls to his orchestra conductor, as the applause following a trick dies down, "Got any more music?" and receiving a reply in the affirmative, cries "Let's have another trick!" and in a second or two has us deeply interested in something even more wonderful than anything that has gone before. At long last, the climax is reached with Carmo's entrance on a superb white Arab charger, to take part in a beautiful and exciting spectacle, to which is given the name "Thrown to the Lions."

Apart from the "Pictures," there are only four other items on the list this week. Jack Rea and Beatty Noble cause much much amusement with their act, "The Newly Married Couple's First Quarrel," and Renee, a realy charming lady, plays in excellent style on a number of different musical instruments. Eric Dudley and Harry Stafford, one appearently American, the other English, contribute a funny cross-talk turn, winding up with a clever dance; and Dollie and Billie, the popular juvenile stars, obtain a deservedly enthusiastic reception for their delightful singing and dancing.

"WEDDING BELL(E)S" At Edmonton Empire.

"Wedding Bell(e)s," in three rings, by Gilbert Payne, is the attraction here this week, and a very merry show it is. The plot tells of the marriage of Jack Armstrong, whose uncle, Colonel Vandyke Brown, visits him immediately after. The Colonel has threatened to cut his nephew off with the proverbial shilling if he marries, so when Uncle arrives the wedding has to be kept secret. Many subterfuges and complications result, but things are eventually straightened out. Mr. Gilbert Payne heads the cast as Nathaniel Noodle, and very funny he is throughout, his quiet, effective humour being much enjoyed. His song "I Am Such a Wonderful Fellow," is well put over. The Colonel of Mr. James Daly is a good study. Mr. Melville Birley makes a hit as Jack Armstrong. He is a capital light comedian, and scores heavily in a "Girls" song and his opening number, "My Wedding Day."

Miss Ena Marr as Madge Armstrong is charming and pretty, and does particularly well with her "Cupid" song. Miss Pearl Dare as Stella Le Brunn is another successful artist, her "Carnival" song being rendered in taking style. A dude with new ideas is Mr. Harry Watts. His song "Kisses" and dance following gain him plenty of applause. As Emeretta Noodle Miss Ethyl Errol proves herself a capital comedienne, and Messrs. Bert James, Gilbert Ridler, Billy Collins, and Miss E. Fields all do well. Joan McGriffin, the brilliant danseuse; the Eight Merry Macs, one of the cleverest dancing troupes we have seen, and an efficient chorus add to the general success. During the interval the orchestra on Monday played Gilbert's "Down Yonder," which was much enjoyed. Mr. Stanley S. Gordon is the musical director and Mr. Edwar P. Durham resident manager here.

METROPOLITAN.

Hilda Stewart and Co. are at the Metropolitan this week in "The Woman and the Apple," a dramatic sketch woven round the theme of the eternal triangle. In it a judge forces his wife to choose between himself and her lover, who has attempted to kill him with a poisoned apple. She chooses her husband for the sake of her child. The judge was well and convincingly played by Patrick Quill. Hilda Stewart, as the erring wife, gave a highly polished performance, and was well supported by the other members of the cast, including Barnet Law as Dr. Struvelle, Muriel Howes as the daughter, and Rosamund Wise the maid.

The ever-popular Harry Champion gave three of his favourite songs, the greatest hit being "Put a Little Treacle on," which brought the house down. Alf. Jepson, the light comedy star, sang some excellent numbers, prime favourite being "If I Could Come to You," which he sang with perfect artistry. Rosie Lloyd, the popular comedienne, gave several catchy numbers which were instantly taken up. Florence Irving, violinist, played and sang well, not to mention her dancing while she played. The Golda-Penville Quartette, including Edith Penville (flautist), Alfred Cunningham (with a fine baritone voice), Constance Lake (soprano), and Carmen Hillard (pianist), not only sang and played well, but gave some excellent "massed" numbers. The bill was concluded by the Reegoes, acrobatic firemen, in "Fun in a Fire Station," and the Hengler Brothers, the clever silent comedians.

WATFORD PALACE THEATRE.

Mr. Jack Cromo is paying a visit here this week with his musical extravaganza "Go As You Please," and on Monday evening a large and enthusiastic audience gave the show a great reception. Mr. Cromo, whose female impersonations are always clever, creates quite a sensation with his wonderful make-up and beautiful dresses. He receives excellent support in several funny comedy scenes from Mr. Tom Drew, an exceptionally smart comedian. Miss Dorothy Brett, with a cheery manner, wins favour by the spirited way in which she renders some capital songs and dances. Miss Meg Hamilton is a versatile comedienne. Miss Florence Chrome is the principal vocalist, and she is the recipient of loud applause for the charming rendering of some delightful songs. "I'm Glad I Did Not Live in Grandma's Time," in which she appears in old-fashioned dress, supported by six ladies similarly attired, was well received. Miss Florence Phillips is prominent with several delightful dances. The chorus, by their attractive appearance, graceful movements, and exquisitely pretty dresses, add much to the charm of what is undoubtedly one of the brightest shows on tour.

Miss Vira Norton.

On Monday week that delightful young artist, Miss Vira Norton, who scored such a big success in pantomime recently, will resume her single act at the Elite, Bordesley, with all new numbers. At the moment Miss Norton is considering offers for a concert party season for the summer months.

Frederic Bentley's Co

A great attraction this week at the Empire, Chatham, is that amusing sketch, "All Tied Up," presented by Frederic Bentley and Co. Wm. Matthews, who gives valuable support as the uncle in this sketch, has played in three farces with Mr. Bentley.

William Heughan.

Next month William Heughan, the Scottish bass, will be seen at the Finsbury Park Empire, following a provincial tour on the Moss Circuit. The Scottish press describe Mr. Heughan as the greatest Scottish singer since Andrew Black.

F. C. Brooks.

Mr. F. C. Brooks, for nine years assistant manager at the Manchester Hippodrome, has relinquished his post to join his former chief, Mr. George Reynolds, who left the Hippodrome to take charge of the London Alhambra.

Mr. Brooks, who came from Newcastle to Manchester, has been very popular, and his many friends will wish him well in his new work.

Suther in Australia.

News is to hand of the success in the Colonies of Suther, the quick-change instrumentalist, whose entertaining act has been much in demand there, and from his engagements in Australia he was booked to tour through New Zealand, where he repeated his successes. Suther is due back in England during March, after about a year's absence.

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New Quartette for the Halls.

The Langham Singers, a male quartette, who have won many laurels for themselves on the concert platform (including the Queen's Hall), made their music hall début at the Granville, Walham Green, last week. Patrons were enthusiastic in their appreciation of this party's refined vocalisation, and the four gentlemen (all of whom are ex-Service men) can congratulate themselves on their success. Included in their items was the ever popular "Comrades in Arms," whilst the act concluded with a mellifluous lullaby, "Just Crooning," which was rendered with fine balance of tone and good effect.

Dorothy Rivett.

That clever young artist, Dorothy Rivett, who has gained much experience in production and revue, is now at liberty to undertake leading part in revue or musical comedy.

Katrina.

At the Hackney Empire this week Katrina is making her reappearance in town, following a very successful season at the Grand Theatre, Leeds, and received a hearty welcome on Monday. Katrina, who is still very ably partnered by Joan, will be at Southsea next week and New Cross the following week. They have been engaged for the panto. at the Prince's, Bristol, next season, by Mr. John Hart.

The Terriers.

At the meeting on Sunday last Braddy Shaw officiated as W.T., Terrier Dick Sutherd as V.T., W. Welsh G.C., Ken Barton W.D., Tom Francis Y.B., Billy Stewart organist, and Arthur Were secretary.

The following applications for membership have been received:—Second notice, John James Cottrell; final notice, Charles Henry Regan.

Candidate who has passed the ballot, Eddie le Rone.

A banquet will be held at the Grafton Hotel, Tottenham Court-road, on Good Friday. Early application should be made for tickets.

For South Africa.

The following artists sailed from Southampton on Friday last, the 10th inst., per R.M.S. Edinburgh Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Kitchen Comedy Four, Jan de Martell, W. V. Robinson.

Peggy Malone.

The act presented by Peggy Malone at the Putney Hippodrome last week came in for much appreciation. Peggy was dressed as an Irish Colleen, and sang "Terry," "Tears of An Irish Mother," and "Come Back to Ireland," the latter number being composed by Sam Richards. Peggy, who was given a hearty reception, will be at Islington on Monday.

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M.H.A.R.A.

The 1,234th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present:—Messrs. Harry Marlow (chairman of the Committee) who presided, Bruce Green (V.P.), Chas. Kasraa, Reg Ewen, W. H. Atlas, Arthur Gallimore (V.P.), Alf. Herald, J. W. Cragg (hon. trustee), Fred Herbert (V.P.), Harry Claff, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed.

A letter was read from Mr. Jean Schwiller, a member of the Committee, stating that he had interviewed the Superintendent of the Brighton Station, and had arranged that in future individual tickets would be issued to members, on a voucher for five or more being presented. A letter of thanks was ordered to be sent to Mr. Schwiller for arranging the matter, and to Mr. Rolf, of the railway company, for his kindness. Owing to the general meeting of the Benevolent Fund being held to-day Wednesday, it was decided to hold the next meeting on Wednesday, March 22.

NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
Details and rates—which include cost of block—may be obtained on application to
The Advertisement Manager.

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"FROM THE GROUND UP." Marks 9½.

Goldwyn (American) production. 5 reels, featuring Tom Moore.

GENERAL DESCRIPTION.—Story of a happy-go-lucky Irishman, who nevertheless has ambitions, both social and financial, which are realised in the end. Entertaining tale, written round the well-known Tom Moore personality.

STORY.—Terence Gilnley is a humble, but entirely happy workman, until he sees Philena, the daughter of his nearly bankrupt boss, and is hurt because she first smiles at him, and then offers him money for his mouth organ, which amuses her. He determines to make himself her equal and, while Philena gets poorer and poorer, owing to her father's business failure, and spottily smiles at all sorts of privations, Terence progress towards success, helped on by such incidents as saving the life of his new boss's son. Circumtances occasionally throw the young people together, and finally, when Terence has an office of his own, he advertises for a stenographer, but out of the various applicants engages a wife—Philena.

ACTING.—Tom Moore, with his happy Irish humour and genial temperament, makes a charming hero and Helene Chadwick as Philena is very fresh and natural.

PHOTOGRAPHY.—First class.

"LITTLE MOTHER."—Marks 8½.

Ideal (British) production. 5 reels, featuring Florence Turner.

GENERAL DESCRIPTION. — Mainly notable for a clever performance on the part of the star and the sentimental "mother" atmosphere that is fairly widely appreciated.

STORY.—The one pride and care of little Mrs. Fenlake's life is her son, Jack, who is a good enough boy until he falls in with a fellow employee, Evedale, who bets and gambles far beyond his means. Evedale robs his master's safe, but makes it appear that Jack is the thief—and the boy has to fly the country, taking his mother's hard-earned savings. Coincidence brings Evedale to the very place where Jack has taken refuge. Here the latter is the means of saving the young villain's life, and Evedale's heart being touched, he makes a full confession. Jack returns to his waiting mother and sweetheart with a clean name.

ACTING.—The biggest honours are Florence Turner's. She touches the hearts of her audience, with her sweet sentiment, and gives a very sympathetic portrayal throughout. Lilian Douglas plays the part of a girl whose family are rich, but who prefers to work for her living in order to be near the man she loves, and in whom she believes, and his mother, who needs her comfort. John Stuart is the son.

PHOTOGRAPHY.—Settings are very comprehensive, taking in views of humble home life, rich mansions, race-course scenes and Canadian camps.

"A KISS IN TIME."—Marks 9.

Realart (American) 5-reel Comedy-Drama, featuring Wanda Hawley and T. Roy Barnes.

GENERAL DESCRIPTION.—A sparkling story, admirably acted and illustrated.

STORY.—Sheila Athlone, a racy Irish girl, who is a clever magazine illustrator, is approached by her publisher with a view to drawing the pictures for a story, an offer she promptly refuses on account of what she considers the improbability of a young girl being wooed, won, and kissed in the space of four hours, which constitutes its principal interest. The young author, Brian Moore, also from the Emerald Isle, determines to prove that his story is not so far-fetched as the fair illustrator imagines—and wagers that Sheila will be the means of its verification, with himself as the happy man. How Brian wins his bet on the stroke of time, and the bright Irish girl into the bargain, is told in a series of delightfully droll scenes, which were accompanied by a ripple of laughter throughout.

ACTING.—Excellent, Wanda Hawley as Sheila and Roy Barnes as Brian, being admirably suited.

PHOTOGRAPHY.—Beautifully clear and distinct, the lighting being exquisite.

"THE RIDDLE-WOMAN."—Marks 9.

Associated Exhibitors' (American) 5-reel Drama, featuring Geraldine Farrar.

GENERAL DESCRIPTION.—A psychological study of a woman's nature, giving fine scope for emotional acting on the part of the principal actress.

STORY.—Lilla Gravart, who is an enigma both to herself and her associates, falls in love with a worthless fellow of alluring manners, named Helsingor, and the death of her financially-embarrassed father and the proved falsity of her lover occur simultaneously. Lilla is about to seek oblivion by self-destruction, but is prevented by Larz Olric, who, after a time, becomes her husband. The horror of her earlier experiences was fading when Helsingor again crosses her path, and, by methods of blackmail, renders her life a misery. When this fellow's importunities make her life a nightmare, the realisation that her young friend Friend Marie is in danger of becoming another of Helsingor's victims, causes her to dare him to do his worst; Marie is saved from a blackguardly roué, who meets a richly-deserved fate from a bullet fired by yet another of his victims.

ACTING.—The powerfully emotional scenes provided by the story are admirably enacted by Miss Farrar, who is well supported by the rest of the cast.

PHOTOGRAPHY.—Good.

"THE BLACK PANTHER'S CUB." Marks 9.

Pearl (American) production. 5 reels, featuring Florence Reed.

GENERAL DESCRIPTION.—A story that affords opportunities for strong emotional displays, while scenes of gay life in Paris are effectively contrasted with those of rural England.

STORY.—In this elaborate film production the interest centres in a mother and daughter. The former, Faustine by name, who is also known as "the Black Panther," belongs to the demi-monde, and conducts in Paris a notorious gambling house, but through the action of the police it is closed down. She entrusts to her friend, the Earl of Maudsley, her baby daughter, who is brought up in England as his adopted daughter. He, however, meets his death by an accident in the hunting field; and the Earl's son, Jack, being in pecuniary difficulties, and pressed to raise money to meet a claim that involves his father's good name, Mary is induced to go to Paris and reopen the gambling club as the notorious Faustine, her resemblance to her mother being remarkable. From this life she is rescued by Sir Marling Graham, an old friend of the Earl's, who has fallen in love with the girl, assistance being rendered by Mary's mother, by this time a physical wreck, whose death brings the story to a tragic end.

ACTING. — Miss Florence Reed cleverly doubles the parts of mother and daughter, and proves fully equal to the demands made upon her powers as an emotional actress.

PHOTOGRAPHY. — Excellent, both exteriors and interiors giving satisfaction.

"SCARLET LADY."—Marks 9½.

Walter West production (British). 5-reel drama, featuring Violet Hopson.

GENERAL DESCRIPTION.—A fine sporting drama, in which a thrilling steeplechase and general excellence of ensemble are the dominant notes.

STORY.—Mrs. Gwendolen Gordon, a prepossessing widow, while out with her dog, falls down and sprains her ankle; and while in this helpless condition meets young Mr. Martin, who helps her home. The friendship thus engendered soon ripens into warm affection, and it is through this circumstance that both Gwendolen and Martin are rescued from the conspiracy of a couple of racing crooks—one of whom has his eye both on the pretty widow and her fortune. However, worsted in this particular, an attempt to prevent a horse belonging to Martin, named Scarlet Lady, winning the Loamshire Steeplechase, is organised; a rascally jockey is pressed into the scheme, which is only defeated after a thrilling race in which the conspiring jockey meets the fate intended for the other. The story ends in the complete discomfiture of the crooks and the prospect of a happy union of Gwendolen and Martin.

ACTING.—Miss Hopson is finely suited as the virile and sport-loving Gwendolen, being excellently supported by Mr. Lewis Willoughby as Martin, and Mr. Cameron Carr and Mr. Arthur Walcott as the racing rivals.

PHOTOGRAPHY.—Good.

"POTTER'S CLAY."— Marks 9½.

Big Four (British) Famous Production. 5 reels, featuring Ellen Terry.

GENERAL DESCRIPTION. — Interesting story and excellent production, showing some interesting scenes depicting the Potteries and English country, those of Oxford on a typical grey winter day being particularly good. Scenario by Langford Reed and Hetty Spiers.

STORY.—A tale of the English Potteries, showing how a big town and industry has sprung up through the discovery of a secret glaze 150 years ago by John Merrall. Lady Merrall is the present head of the family, and attempts are being made by unscrupulous Continental adventurers to discover the formula for the famous Merrall ware. Clifford Merrall arrives home from Oxford to take over his duties at the works. During his last week at Oxford Clifford falls in love with Hypatia Dalroy, a chorus girl. Lady Merrall intercepts a letter from Hypatia to Clifford, and picturing Hypatia as a stage vampire, persuades her son to drop the acquaintance. Mr. Smith, the agent of the adventurers, who are endeavouring to obtain the Merrall formula, ingratiates himself into Hypatia's favour, and she agrees to help him and his accomplices in their design. How she succeeds in frustrating their plans, and bringing them to justice is told in a series of dramatic scenes.

ACTING.—Miss Ellen Terry, as Lady Merrall, plays the rôle with her unfailing charm, and she is supported by an admirably chosen cast, including Peggie Hathaway and Dick Webb.

PHOTOGRAPHY. — Excellent, especially the interiors.

DEATH OF ALEXANDER BERNSTEIN.

It was with deep sorrow that those who had known and had been associated with Alexander Bernstein learned of his death on Monday, the 6th inst., following a serious operation at a nursing home on the previous day.

Only a few days before he was taken seriously ill, Mr. Bernstein had attended the re-opening of the Ilford Cinema, a theatre of which he was managing director.

Although his name was seldom mentioned in connection with his enterprises, Mr. Bernstein had been closely connected with the film business for over 15 years, and was managing director of the cinemas at East Ham, West Ham, Plumstead, and Willesden. He was also responsible for the erection of the Edmonton Empire and the Bournemouth Electric Theatre, of both of which theatres he was director. The Electric Theatre at Bournemouth was completed and opened only three months ago.

The funeral took place at Willesden Cemetery on Wednesday last.

As soon as matters have been settled his son, Sidney, will take charge of all the affairs in which Mr. Alexander Bernstein took such an active and untiring interest.

"The End of the Road."

W. H. Blackman is again touring with the world's greatest morality film, "The End of the Road," with operators, two projectors and full fit-up, and Mr. Bithell as advance manager. The tour started last week at the Empire, Tonypandy, with great success. This week a special return visit is being paid to the Hippodrome, Cannock, and a good tour has been booked, including Cardiff, Rochdale, Birmingham, Norwich, Folkestone, St. Albans, Sheffield, etc. Special new copies have arrived from America of this film, which is owned and controlled by Messrs. Saunders and Hogg, 40, Shaftesbury-avenue, London.

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THE TRAVEL FILM OF BURMA.

At the Philharmonic Hall.

It is to be hoped that the splendid enterprise and novel scheme of the Solar Films in bringing home to the public through the invaluable medium of the film the features of foreign lands and our possessions beyond the seas will be duly rewarded. This desire to create interest in distant countries and to present the distinctive features of each was inaugurated by the production on Monday of the travelogue film "Burma" at the Philharmonic Hall, with "Stalky," Major-General L. Dunsterville, C.B., C.S.I., as the well-chosen lecturer thereon. It will be presented at 3 and 8 p.m. every day onwards.

This highly interesting series included some excellent pictures, notably convicts on water mill; sacred fish tank, with its marvellously clear reflections in the water; the Schwe Dagon, Pagoda, a striking and beautiful picture of architecture; the Sitting Buddha, a most imposing figure; pony racing at Toungoo, full of excitement and thrill; on the River Irrawaddy, with its typical jungle scenery; and Monsoon Time, with its wonderful cloud effects. Orchid gathering, an interesting sidelight on one of the industries of the country; a capital view of animal life is Buffalo Village, near Bhamo, and notable for its picturesque peeps into their methods of trading the village on market days appeals to all interested in Burmese and Eastern life and habits. Typical Shan woman with her jewellery; riding through jungle on cow-catcher of engine; silk weaving; Momsam Falls, a fine view; elephants at work; Mandalay Royal Palace; the Chinese Joss House; Burmese Poy; fire at Bahan Village, and Homeward Bound are all very fine and deeply interesting pictures.

TAUNTON TO LIVERPOOL.

Mr. W. B. Iles's New Appointment.

Many in the theatrical and cinema world will be interested to learn that Mr. Wm. B. Iles, managing director of the Lyceum Theatre, Taunton, has resigned that position, and will be leaving at the end of this coming week for Liverpool, where he has been appointed manager of the Trocadero Super-Cinema, shortly to be opened in that city.

Mr. Iles has been in charge of the Taunton Lyceum for eight of the nine years the theatre has been open, and under his able management the original shareholders have seen the return of their capital in dividends, to the extent of over 100 per cent. He has been responsible for securing for Taunton visits of leading touring companies in drama, comedy, and musical plays, also in grand opera (Carl Rosa).

Mr. Iles has made many friends in Taunton and district, and his departure will be generally regretted. He will take with him the good wishes of all for his success at Liverpool in opening up a new theatre that promises to rank as the leading cinema of that city.

Mr. T. H. Jenkins, who has had London theatrical management experience, has been appointed to succeed Mr. Iles as manager of the Taunton Lyceum.

GLEANINGS FROM FILMLAND.

Natural History and Educational Films.

Mr. Frank Newman, the well-known pioneer in the taking of wild animal, jungle and natural history films, had, like most people, his energies directed into other channels during the war. For some time past, however, he has again been devoting himself to his "first love," and has now in active preparation a number of natural history, scientific and educational films, including novel ones of popular interest, also some designed to combat disease in agriculture, etc., which should prove of immense value and appeal throughout the country. He is also hard at work on his forthcoming Daylight Cinema Machine (suitable for schools, colleges, home and similar use), and in perfecting new methods of colour-reproduction, in which connection his filming of the Coronation Durbar for Kinema-colour will be remembered.

"Flower of the North."

James Oliver Curwood, the well-known author of stories of the Far North, was a recent visitor in New York City. On reaching the metropolis, he made a trip to the Broadway Theatre, where "Flower of the North" is being presented. The production was made by Vitagraph from his famous novel. Mr. Curwood was delighted with the adaptation and presentation. "This picture has certainly brought the Far North to New York," he said. "I am accused of being a stern critic of the picturisation of my stories, as perhaps you know. In this case I can only praise your director highly. Your types are perfect."

Presentation to Norwich Manager.

Mr. R. C. Littlebury is retiring from the management of the Theatre de Luxe Picture House, the oldest in Norwich, and as a slight token of their great esteem, the members of the orchestra, of which Mr. Humphris is the conductor, presented him with a suitably inscribed gold penknife. The presentation was made at a gathering at the Festival House, and the speeches were marked by cordial appreciation of Mr. Littlebury's management and the happy relationship with the staff, and regrets at the severance of such happy associations. Mr. Littlebury, in making his acknowledgments, said he should never forget the loyal support he had received from all and the good comradeship that had existed.

A Correction.

In our review of "Sinners," featuring Alice Brady, in our issue of March 1, we referred to it as a Goldwyn production. This was incorrect. It should have read Gaumont.

. All communications regarding sporting advertisements in THE ERA must be sent direct to our Sole Agents—
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THE WEEK'S RACING.

Lincolnshire and National.

THE LAST LAP.

With the doubt of Southampton running for the big 'chase of Friday week removed, he came with a bound to the head of the quotations. There was little doubt of this, even if he had not appeared at Hurst Park on Friday last, when his splendid jumping ability and palpable improvement gained him many new friends. The Palace Handicap 'Chase was a good, clean gallop all through, and, as Southampton meets Shaun Spadah upon 11lb. better terms at Aintree, he at least has a tremendous book advantage of the Lewes horse, and has palpably only to show ability to negotiate the fences and stay the distance to take an immensity of beating. Well, there is no need to be hypercritical as to his jumping powers. Surely they are well established. He has won every race he has contested in England so far, and the Gore standard for horses fancied for Aintree honours is a very high one. Had his trainer any real doubt about his ability to hold his own in this respect it is hardly likely that the horse would have been allowed to take his chance. There may be a natural disposition not to miss a point, and it is said Gore would have liked another year over his head before putting his champion to the crucial test of the 'chasing Blue Riband. Then comes the question of his staying the course right out, and we see many fine 'chasers up to three miles that are unable to last out even four miles. Garryvoe can be quoted as a case in point. That much admitted, is it reasonable to suppose that Southampton would be allowed to take his chance had there been any real doubt on this score? He stands as a real champion now over all the distances he has been asked to travel, and it would hardly be likely for his connections to send him out to certain defeat from neglect to ascertain beyond doubt his physical ability to race out the gruelling course. Southampton takes his chance, and he will be a lucky man that has one to beat him.

On Saturday we had another trial over a distance more akin to the National task, the Hurst Park Trial Handicap Steeplechase (4m.), which was easily gained by Music Hall, at the finish Garryvoe fading away as expected, after running exceedingly well for a little over three miles. It gave us another line of sorts, nevertheless, and probably that was what the Hastings' coterie were out for, in sending Garryvoe and Turk II. instead of Forewarned. At Manchester Forewarned, receiving 23lb., ran Garryvoe to a head over the latter's best distance (3m.). Here Garryvoe, conceding 4lb. only, was well held at 3½ miles by Music Hall and easily beaten at the finish. The winner passed the post full of running, and we do not doubt him on the score of stamina at Aintree. If he can negotiate the jumps he will be dangerous with 11st. 8lb. to carry.

A Double Escape was one of the field in this race, and can meet Music Hall on 12lb. better terms at Aintree. He ran well for a long way, but was beaten squarely enough at the finish.

Southampton, the best of the Hastings stable, Square Up, Wavertree, Music Hall, and our old friend, Hard Nail, are the half dozen from which we expect the winner to spring, and of these we still lean to Southampton.

Lincolnshire Handicap intentions are becoming clearer, and with the exception that the dead-set in the market against Highlander, despite the fact that he was reported as having won his trial, wants fathoming, we do not expect to diverge from the half dozen mentioned in our summary of last week—Soranus, Monarch, Royal Alarm, Sangot, Highlander, and Roman Bachelor. Of these we lean to Monarch, and do not think we shall be far wide of the mark at the finish.

Hints for the Week.

On Wednesday, at the Rugby Hunt meeting, BROKEN WAND holds a nice chance for the Open Handicap Sweepstakes, the danger being the top-weight, Pencoed.

On Thursday, at Sandown Park, FOREST FIRE and the lightly weighted Abanazar should fight out the finish for the Warren Hurdle Race.

On Friday the consistent SILKEN PRINCE is worth following for the Selling Steeplechase.

Saturday will provide the hurdling treat of the season when Trespasser comes out to uphold his reputation as the champion over the sticks. He is reported as at his best, and we shall trust to TRESPASSER to beat the newcomer, Bumble Bee, and win the race.

Then we once more get to the flat racers again, and there is special need to gang warily until we see just how far these young fellows are fit to do themselves justice. On the first day, PURPLE HERON has nothing to complain of with 8st. 11lb. to carry in the Welbech Three-year-old Handicap, and on Tuesday one that should want a lot of beating for the Batthyany Plate is SURCOAT, who is possessed of fine speed, and likes the ground on the soft side.

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ENTERTAINMENT FINANCE.

Trade and Political Troubles.

REDUCED THEATRE PROFITS.

It would appear also that all first-class securities still giving returns from 6 per cent. to 8 per cent. will soon be put on a lower basis of yield, and therefore it is obvious that rises still to come are likely to be very numerous. No doubt another reason for the change in sentiment, which becomes more and more pronounced, is the increasing belief that the taxpayer is at last going to get relief from the deadly burden of high taxation. The sentimental effect that such relief is likely to have when it really takes place may be of most far-reaching importance.

Last week only the bare dividend announcements of the Stoll group of variety undertakings were to hand, but the full figures are now forthcoming, and show that the earnings during 1921, despite the maintenance of the dividend in most instances, were on a considerably lower scale.

The gross profit, for instance, of the Coliseum, has dropped nearly £25,000, the figures being £40,900, as compared with £64,500 in the accounts preceding. The net balance for disposal is £75,300, after adding the balance of £69,500 brought forward, and deducting expenditure.

The directors recommend setting aside £5,000 for redemption of debenture stock, and after the payment of the dividend £64,100 will remain to be carried forward, subject to managing director's remuneration, income tax on the final dividend, corporation profits tax, and excess profits duty, if any.

The Leicester Palace gross profits were less than half last year's figure at £10,400, and the net profit has dwindled from £14,600 to £4,500. In the case of the Hackney and Shepherd's Bush Empire the gross profit is reduced from £25,800 to £8,500, and the net profit has tumbled from £21,000 to £1,000. The annual general meeting took place at the Coliseum yesterday.

Confidence Maintained.

In the circumstances, the maintenance of the Coliseum dividend at 25 per cent. and the payment of 10 per cent. by each of the other two companies seems to point to the fact that the management takes a favourable view of the future outlook of the concerns, despite the clouds that still hover around amusements, the darkest spot in which is the throttling Entertainment Tax.

Certainly the payment of these dividends has not unduly depleted the coffers of the companies, for the sums carried forward should provide sufficient cash resources for meeting any normal spell of depression that may ensue during the present year.

That there is still a certain amount of surplus cash about spendable on entertainment for medicinal tonic purposes by the working public, or the public, that is, which is not unemployed, can be seen by visiting places of amusement on Saturday evenings and trying to secure seats after the doors are open. The Saturday habit is certainly the saviour of the situation so far as the finances of our theatres are concerned.

BARTHOLOMEW LANE.

Universities' Boat Race.

The Chiswick Council, as on former occasions, have arranged for the admission of the public to the River Embankment, on the land known as The Duke's Meadows, Corney Reach, which lies between Chiswick Church and Barnes Bridge, on payment of 2s. for adults and 1s. for children (no motors or carriages can be admitted this year). The Cambridge University Boat Club have again obtained the use of a portion of the Embankment adjoining the Duke's Meadows, and are issuing tickets to view the race therefrom.

HEADQUARTERS. — First-hand occasional Genuine Advice for Coming Flat Season. No cash or deposit required. Honourable sportsmen send stamped addressed envelope for full particulars. W. WADLOW, Park Stables, Park-avenue, Newmarket.

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One of the really established hair remedies is "Koko," a clean, non-greasy liquid of delightful fragrance: cooling and invigorating to the scalp, and containing no dye. It can be obtained at all chemists, stores, &c., for 1s. 6d., 3s., and 5s. 6d. a bottle. If you should like to obtain a (12oz.) Trial Bottle, send a P.O. for 3s. 6d. and you will receive a 5s. 6d. bottle post free from the Koko-Maricopas Co., Ltd., 16, Bevis Marks, E.C.3. Do not forget to mention the "Era," as only one bottle can be sent to each applicant at this price.

Music and the Films.

Madam May Walter has again taken charge of the music at the Prince of Wales' Picture Playhouse, Harrow-road, W., the managing director of which (Mr. Edward Sandon), rightly recognising that the films are enhanced by the addition of good music. Madam Walter has appointed Mr. Eugene Bowen to be musical director, the pipe-organ being presided over by Dr. A. Young and Mr. W. E. Goodwins.

"Æsop's Fables" Filmed.

These clever and original cartoons were produced by Fables Pictures, Inc., and will be distributed in this country by Granger's Exclusives, Limited. Paul Terry, the well-known cartoonist, has taken the Fables, which were first told 2,600 years ago, and, through the medium of animal figures, made them into a succession of "screams."

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PLAYS.

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* AMBROSE APPLEJOHN'S ADVENTURE.—Mar. 20, Court, Liverpool.
* ARCADIANS, THE (NORTH).—Mar. 13, King's, Hamersmith; 20, T., Wimdon.
* ARCADIANS, THE.—Mar. 13, Palace, Gloucester.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Mar. 13, T.R., Bath; 20, T.R., Bolton.
* BELLE OF NEW YORK. — Mar. 13, O.H., Belfast; 20, Gaiety, Dublin.
* BETTY (MACDONALD AND YOUNG).—Mar. 13, Hippo., Darlington; 20, Hip., Keighley.
* BILL OF DIVORCEMENT.—Mar. 13, T.R., Halifax; 20, O.H., Blackpool.
* BIRMINGHAM REPERTORY THEATRE CO. — Mar. 13, Pleasure Gdns., Folkestone; 20, Ramsgate.
* BLUE LAGOON (T. C. WRAY).—Mar. 13, Aberdeen; 20, Dunfermline.
* BO-PEEP (CARLTON FREDERICKS).—Mar. 13, T.R., Exeter.
BOY BLUE.—Mar. 13, Pav., Ayr.
BRITISH NATIONAL OPERA CO.—Mar. 13, King's, Edinburgh; 20, King's, Edinburgh.
* BROWN SUGAR (LION, WALLS AND HENSON).—Mar. 13, O.H., Middlesbrough; 20, T.R., Blackburn.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Mar. 13, T.R., Aston-u.-Lyne; 20, Grand, West Hartlepool.
* BULLDOG DRUMMOND. — Mar. 13, W. G., New Brighton; 20, O.H., Belfast.
* CARL ROSA OPERA CO. — March 13, Glasgow; 20, Glasgow.
* CARL ROSA OPERA CO. — March 13, Manchester; 20, Manchester.
* CARL ROSA OPERA CO. — March 13, Newcastle; 20 Middlesbrough.
* CARL ROSA OPERA CO. — March 13, Globe, Consett; 20, Globe, Consett.
CARNIVAL (MATHESON LANG).—Mar. 13, Lyceum, Sheffield; 20, Alex., Hull.
* CHARLEY'S AUNT.—Mar. 13, Empire, Preston; 20, Boro', Stratford.
CINDERELLA MAN, THE (BENEDICT).—Mar. 13, H.M., Carlisle.
* CLOTHES AND THE WOMAN.—Mar. 13, T.R., York; 20, O.H., Blackpool.
D'ALBERT (FRED) REP. CO.—Mar. 13, Coliseum, Cross Keys (Mon.).
DEANE (HAMILTON) CO.—Mar. 13, T.R., Hyde; 20, Hip. Altrincham.
* DENVILLE REP. CO. (ALFRED).—Mar. 13, Arcadia, Colwyn Bay; 20, Arcadia, Colwyn Bay.
* DOBELL (W.L.) REP. CO.—Mar. 13, Protestant Hall, Ballymena.
* DOLLAR PRINCESS, THE.—Mar. 13, T.R., Stockport; 20, T.R., Ashton-u.-Lyne.
DORAN (CHARLES) SHAKESPEAREAN CO.—Mar. 13, New, Oxford; 20, Hip., Rugby.
* D'OYLY CARTE OPERA CO.—Mar. 13, O.H., Harrogate; 20, T.R., York.
* ELEVENTH COMMANDMENT.—Mar. 13, Ambassador's, Southend; 20, Palace, Gloucester.
ELIZA COMES TO STAY (JACK ESMOND'S).—Mar. 13, New, Cambridge; 20, New, Oxford, and T.R., Worthing.
FAIR AND WARMER (WYN WEAVER).—Mar. 13, Hippo., Llanelly; 20, Port Talbot.
* FAITHFUL HEART.—Mar. 13, T.R., Portsmouth; 20, Court, Wigan.
* FORBES-ROBERTSON (FRANK) AND CO.—Mar. 13, G., Oldham; 20, O.H., Southport.
* GABRIELLE.—Mar. 13, Grand, Hull; 20, Grand, Leeds.
* GARDEN OF ALLAH.—Mar. 13, Court, Warrington; 20, T.R., Hanley.
* GIPSY PRINCESS (IMESON).—Mar. 13, Hip., Leigh; 20, Royalty, Chester.
* GIPSY PRINCESS, THE (L.M.S.).—Mar. 13, O.H., Leicester; 20, T.R., Nottingham.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Mar. 13, Empire, W. Bromwich; 20, O.H., Dudley.
GIRL OF MY HEART. — Mar. 13, T.R., King's Lynn.
GOLDEN MOTH, THE.—Mar. 13, T.R., Birmingham; 20, T.R., Birmingham.
* HILL MITCHELSON (E.) REPERTORY CO.—Mar. 13, T.R., Leicester.
HIS LITTLE WIDOWS.—Mar. 20, T.R., Exeter.
* HUNKY DORY.—Mar. 13, O.H., Kirkcaldy.
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* JEFFERSONS, THE.—Mar. 13, T.R., Peterborough; 20, T.R., Norwich.
KID OF ARIZONA.—Mar. 13, T.R., Castleford.
* KIKI.—Mar. 13, Hippo., Leeds.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—Mar. 13, Gaiety, Hastings; 20, Emp., Kingston.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—Mar. 13, Ipswich; 20, Swindon.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Mar. 13, T.R., Huddersfield; 20, Shakespeare, Liverpool.
* (K)NIGHT OF THE GARTER.—Mar. 13, Hippo., Altrincham.
* LADY OF THE ROSE.—Mar. 13, Grand, Wolverhampton; 20, Prince's, Bristol.
LASS O' LAUGHTER.—Mar. 13, T.R., Leamington.
* LILAC DOMINO (BUTT).—Mar. 13, Lyceum, Edinburgh; 20, T.R., Newcastle.
* LITTLE BIT OF FLUFF (W. W. ELLIS).—Mar. 13, Alex., Stoke Newington; 20, Hippo., Balham.
LITTLE MISS MUFFET (HENRY LEES).—Mar. 13, Theatre, Paisley.
* LONDON'S GRAND GUIGNOL.—Mar. 13, Playhouse, Cardiff; 20, Grand, Swansea.
* LORD RICHARD IN THE PANTRY.—Mar. 13, T.R., Nottingham.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—Mar. 13, T.R., Norwich; 20, Gaiety, Hastings.
* MAID OF THE MOUNTAINS (GEORGE EDWARDES). — Mar. 13, Olympia, Liverpool.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Mar. 13, New, Crewe; 20, Coliseum, Long Eaton.
MARSH (ALEX.) SHAKESPEAREAN CO.—Mar. 13, Marina, Lowestoft; 20, T.R., Yarmouth.
* MARY (BUTT).—Mar. 13, T.R., Dewsbury; 20, Prince's, Bradford.
* MARY (MACDONALD AND YOUNG).—Mar. 13, Grand, Blackpool; 20, T.R., Huddersfield.
MY NIECES.—Mar. 13, Grand, Swansea.
* MY OLD DUTCH (CHEVALIER).—Mar. 13, T.R., Rochdale; 20, Empire, Edmonton.
* NIGHTIE-NIGHT.—Mar. 13, County Reading; 20, O.H., Northampton.
* NIGHT OUT, A. (T. C. WRAY).—Mar. 13, Hippo., Birkenhead; 20, O.H., Burnley.
* O'MARA OPERA CO.—Mar. 13, Cork.
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PHILLIPS (H.B.) GRAND OPERA CO.—Mar. 13, G., Luton.
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QUEEN MOTHER.—Mar. 13, T.R., Sunderland.
RED LAMP, THE.—Mar. 13, T.R., Bournemouth.
RED RIDING HOOD.—Mar. 13, O.H., Scarborough.
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* ROMANCE.—Mar. 13, Grand, Derby; 20, Lyceum, Ipswich.
* ROYAL DIVORCE, A.—Mar. 13, T.R., South Shields; 20, T.R., Sunderland.
* SAFETY MATCH, A (COURTNEIDGE).—Mar. 13, T.R., Bolton; 20, King's, Edinburgh.
* SALLY (GROSSMITH AND MALONE).—Mar. 13, Emp., South Shields; 20, Grand, Hull.
SIGN OF THE CROSS.—Mar. 13, T.R., Guildford; 20, O.H., Tunbridge Wells.
SINNER IN PARADISE.—Mar. 13, O.H., Blackpool.
* SKITTLES.—Mar. 13, Pav., Torquay; 20, T.R., Bath.
* SOUTHERN MAID, THE.—Mar. 13, R. Art., Woolwich; 20, Empire, Penge.
* SYBIL.—Mar. 13, P.O.W., Grimsby; 20, T.R., Bury.
TERRY (FRED.) CO.—Mar. 20, King's, Hammersmith.
* THANK YOU, PHILLIPS.—Mar. 13, O.H., Cheltenham.
* TO-NIGHT'S THE NIGHT.—Mar. 13, King's, Longsight; 20, Court, Bedford.
UNCLE NED.—Mar. 20, P.O.W., Birmingham.
UNCLE TOM'S CABIN.—Mar. 13, O.H., Northampton.
* UP IN MABEL'S ROOM.—Mar. 13, O.P., Eastbourne; 20, R., Plymouth.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—Mar. 13, Metropole, Bootle; 20, O.H., Harrogate.
WEEK-END, A (E. W. WADDY CO.).—Mar. 13, Hippo., Rugby.
WILLIAMS (BRANSBY) AND CO.—Mar. 13, Prince's, Bradford.
* WOMAN TO WOMAN.—Mar. 13, Court, Liverpool.
* WRONG NUMBER. — Mar. 13, Shakespeare, Liverpool; 20, T.R., Portsmouth.
ZAZA. — Mar. 13, W.P., Brighton; 20, P.O.W., Grimsby.

REVUES.

ALL BLACK.—Mar. 13, Hip., Chesterfield.
ALL PUT.—Mar. 13, Palace, Salisbury.
ARE YOU A MASON?—Mar. 13, Empire, Penge; 20, West Pier, Brighton.
* BAND-BOX, THE. — Mar. 13, T.R., Aston.
BEHIND THE SCENES.—Mar. 13, Palace, Weston-s.-Mare.
BOW-WOW.—Mar. 20, Tivoli, Hull.
BRAN PIE. — Mar. 13, Emp., Finsbury Park; 20, Hippo., Brighton.
* BUZZ ALONG.—Mar. 13, Hippo., Preston.
COCKTAILS.—Mar. 13, West Hartlepool.
COME ON, STEVE!—Mar. 13, Hip., Sheffield.
CRACKERS.—Mar. 13, Hippo., Eastbourne.
DAINTY ANKLES.—Mar. 13, Pav., Weymouth.
DINKIE DARLING.—Mar. 13, Hip., Rochdale; 20, Hippo., Derby.
* DREAM GIRL, THE.—Mar. 13, J.H., Weymouth.
EYE-OPENER, THE. — Mar. 13, Queen's Park Hippo., Eastbourne.
FANTASY.—Mar. 13, Crown, Eccles.
FOOTLIGHT FROLICS.—Mar. 13, Pal., Chorley.
* FRENCH BEANS.—Mar. 13, Aldershot; 20, Wood Green.
FUTURISTS.—Mar. 13, Birkenhead.
GAY OSTEND.—Mar. 13, Hip., Salford.
GIPSYLAND.—Mar. 13, Hippo., Burslem.
* GO AS YOU PLEASE. — Mar. 13, Palace, Watford.
GOLDEN GLITTER.—Mar. 13, T.R., Darlington.
HELLO! BLACKPOOL.—Mar. 13, Royalty, Jarrow.
* HIGH HEELS AND STOCKINGS.—Mar. 13, Hip., Rotherham; 20, Hip., Salford.
IRISH MAID, AN. — Mar. 13, Hippo., Derby.
JINGLES.—Mar. 13, Coliseum, Glasgow.
JOY-BELLS.—Mar. 13, Hip., Ipswich.
* KICK OFF.—Mar. 13, Palace, Bath.
LADS OF THE VILLAGE. — Mar. 13, Emp., Kingston.
* LEAGUE OF NOTIONS. — Mar. 13, P.O.W., Birmingham.
ME AND MY GAL.—Mar. 13, Hip., Reading; 20, Hip., Willesden.
MINSTRELS OF 1922.—Mar. 13, Hip., Manchester.
MR. TOWER OF LONDON. — Mar. 13, Middlesbrough; 20, Wigan.
ODDS AND ENDS.—Mar. 13, O.H., Kidderminster.
OH! DOLLY.—Mar. 13, T.R., Seaham Harbour.
OH! I.—Mar. 13, Tivoli, Hull.
OH! LAUGH.—Mar. 13, Hip., Southend.
PATCHES.—Mar. 13, Hip., Lewisham.
PEARLS.—Mar. 13, Empire, Holyhead.
PEDLAR'S PIE.—Mar. 13, T.R., Bournemouth.
* PINS AND NEEDLES.—Mar. 13, Hippo., Nottingham; 20, Emp., Chatham.
ROCKETS.—Mar. 13, Palladium, London.
ROCKETS.—Mar. 13, Emp., Cardiff.
ROSE PETALS.—Mar. 13, Pavilion, Leicester.
ROUNDABOUT, THE. — Mar. 13, Smethwick; 20, Gloucester.
SHORT AND SWEET.—Mar. 13, Empire, Newport.
SKY-HIGH.—Mar. 13, Grand, Gravesend.
SPANGLES.—Mar. 13, Empire, Sunderland.
SPARKLETS (CURRIES' ENTERPRISES, LTD.).—Mar. 13, T.R., Middlesbrough; 20, Palace, Newcastle.
* SPLINTERS OF 1922.—Mar. 13, Hip., Portsmouth.
STILL BUZZING.—Mar. 13, Hip., Preston.
STOCKPOT, THE.—Mar. 13, Hip., Newcastle.
TALK TO YOURSELF.—Mar. 13, Macclesfield.
THERE YOU ARE, THEN.—Mar. 13, Hip., Bolton.
TRIP TO PARIS.—Mar. 13, Emp., Taunton.
WAIT A MOMENT.—Mar. 20, Empire, York.
WEDDING BELL(E)S.—Mar. 13, Empire, Edmonton.
WHAT A LAD.—Mar. 13, Metro., Glasgow.
WHAT A NIGHT.—Mar. 13, Hippodrome, Devonport; 20, Coliseum, Portsmouth.
* WHIRLIGIG, THE. — Mar. 13, O.H., Dudley.
WIG-WAGS.—Mar. 13, Palace, Woking.
* ZIG-ZAG.—Mar. 13, Hippo., Derby.
* 1922 REVUE.—Mar. 13, Palace, Hull.

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BANK OF ENGLAND O.D. & O.S.

The Dramatic Section of this Society gave their first performance at the King's Hall, Covent Garden, on Saturday afternoon, repeating it in the evening, and may be said to have made an excellent start. In Oscar Wilde's "Lady Windermere's Fan," the best portrayal was the Mrs Erlynne of Miss Doris V. Scott, who certainly got the utmost out of the part. As Lady Windermere Miss Ethel M. Ainge played in a quiet restrained style and looked very charming. Miss Maud Woolard was an admirable Duchess of Berwick. Mr. Atholl Fleming was a capital Lord Darlington and Mr. Arthur J. Bovey as Lord Windermere made the best of his rather difficult part, taking full advantage of his brief opportunity in the third act. Mr. Ivan Estridge, though badly made up, was an amusing Lord Augustus Lorton. Of the minor rôles, one that specially stood out was the Cecil Graham, of Mr. C. J. L. Fox.

The comedy was preceded by Frederick Fenn's one-act play, "The Nelson Touch." Mr. W. G. Street, as Samuel Denyer, was quite at home in the part of the sailor, but by far the best performance was the Lord Nelson of Mr. H. F. F. Youngman; in make-up, manner and expression he was quite good. Miss Elsie D. Jex, as Sarah Rigley, and Mr. Ivan A. Estridge, as Lieut. Quilliam, completed the cast.

THE HORNSEY PLAYERS.

This company of amateurs gave a performance at St. Mary's Parish Hall, Hornsey, on Saturday evening, Feb. 18. The principal attraction was G. Bernard Shaw's play "Candida," in which the author has succeeded in drawing a very realistic portrait of a typical Church of England clergyman, the Rev. James Morell, who exactly adopts the attitude one would expect one of his profession and mentality to assume under given circumstances. Mr. Guy Parsloe, to whom this part was assigned, may be congratulated on his completely successful assumption of the ministerial manner and mode of utterance. It was an excellent piece of stage work. Mr. Gerald Middleditch had a more difficult task in representing Eugene Marchbanks, the young poet, a rather contemptible creature with passionate outbursts that have a suspicion of madness. Considering the difficulties of the part Mr. Middleditch came through with flying colours. Miss Mary Crosby played with understanding and a pleasing naturalness of manner the title-rôle. Mr. Warren Street embodied with a keen sense of its humorous side the part of Candida's father; while the minor rôles of the Rev. Alexander Mill and Prosperine Garnett, the sharp-tongued typist, were neatly hit off by Mr. Geoffrey Paul and Miss Muriel Street.

The principal play was preceded by Mr. John Drinkwater's "Tale of the Trojan War," which was effectively represented by Messrs. Geoffrey Paul, Frank Evelyn, Gerald Middleditch, Alan Sliman, Franklin Youngman, and Gordon Mitchell. During the intervals musical selections were played by Mr. Stuart Foord, violinist, and Mr. Eric Brough, pianist.

Burnley and the Queue.

Following a suggestion by Burnley Licensing Justices that the queues at places of entertainment should be minimised as much as possible, the proprietors have had a special meeting, at which the whole question was debated, and whilst not able to give any definite undertaking, an attempt is to be made by them to meet the difficulty by opening their houses immediately the line of intending patrons becomes unwieldy. It was pointed out that to open the places earlier would only increase the evil by leading to the formation of queues half an hour earlier than is now the case.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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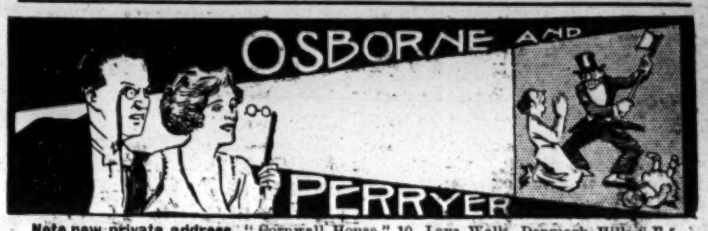

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COLISEUM SYNDICATE, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director: SIR OSWALD STOLL.
Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MARCH 20, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
John Coates, Will Evans in "Letting Off the Fireworks," N. Y. Havana Band, Ivy Shilling, Feodor Scholzoff, The Mongadors, Vera Lavrona, Huxter Brothers, Tom D. Newell, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Ernie Ream, De Alma, Dixie and John, Nellie Maguire, Harry Herbert, Miller and Canning, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Edna Maude, Wentworth, Knight and Lake, Billy Danvers, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Scott Sanders, Rich Hayes, Daisy Wood, Charteris and Dickson, Mott and Kilroy, Griffiths Brothers, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Charles Erard, Paris Trio, Haley's Juveniles, Laveen and Cross, Frank Elliston and Co., Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Charlbert Brothers, Malvina, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Phil and Phlora, Austin Rudd, Howard Rogers, Mr. and Mrs. Jack Carlton, Miss Emilie Hayes, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Paul Gordon, Alfred Leonard, Barton and Ashley, Frank and Vesta, Josie Leyton, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES—
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Mar. 20, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.
Rehearsal at 12.15.
Franco Piper. J. Cummings presents
"The Five Jocks."
Dorothy Storm. Musa and Yuri.
Elsie Bower. Rich Taylor.
Dan Bros. and Sherry.

CHELSEA PALACE.
Rehearsal at 12.
Frank Laurance presents
"Out to Win."

SOUTH LONDON.
Rehearsal at 12.
H. Bernhardt presents
"The Yiddishe Players."
May Sherrard. The Claeres Trio.
Kasrac and Palmer. Bobbie Kerrigan.
Two Cures. Gilbert and Chapman.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Noni and Horace. Olga Morselli.
Martin and Castle.
Four Sisters Martelloni. Jack Warman.
Keyes and Kodey. Delafo.

EUSTON.
Rehearsal at 12.
Betts and Marsh. Hart and O'Brian.
Hengler Bros. Haig and Escoe.
Woodward and Page. G. H. Carlisle.
Bros. Child, etc.

EAST HAM.
Rehearsal at 12.
Charles Windermere and Co. in
"Sarah Sleeps Out."
Billy Wells and Eclair Twins.
Violet Trevenyon. Niobe. Alf Jepson.
Lala and Newton. The Reegoes, etc.

TOTTENHAM.
Rehearsal at 12.
Carl Hertz. The Martinis. Les Vieviaris
Billy Housini. Carton and Andrews.
Olive Lee, etc.

BRIXTON EMPRESS.
Rehearsal at 12.
Golda-Penville Quartette.
The Great Anserouls. Alex Mee and Co. in
"At Ten o'clock To-Morrow."
Eileen and Marjorie. George Rymer.
Florence Irving. Les Fremas, etc.

WATFORD PALACE.
Rehearsal at 1.
Mrs. Kimberley presents
"Kiddie o' Mine."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS, Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette March 13, Leicester. P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS. On Tour. Perm. address, City Varieties, Leeds.

MR. BRANSBY WILLIAMS. This, Prince's, Bradford. Next, T.R., O'dham.
Business Manager, Ernest Edelsten.

MISS DAISY JAMES. Everybody's Favourite.
Coms., 65, Sudbourne-rd., Brixton Hill, S.W. 'Phone, 2115 Brixton.

T. E. DUNVILLE. London always. Gulliver's Travels, 4 trips nightly. Letters, c/o "The Era." Sole Agent, Mr. Walter Bentley. New Songs. Blue Beard. Hamlet. Encyclopædia.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

OUR PORTRAIT GALLERY.

Mary Leighton.

A vocalist whose great popularity is thoroughly deserved. The possessor of a tuneful, well-trained voice, rich in quality added to artistic ability of a high order. Miss Leighton finds in "Carissima" a ballad eminently suited to her graceful accomplishments.

Vera Wooton.

One of those "always-welcome" performers with enthusiasm and ability calculated to kill the biggest slump ever slumped! Everybody knows Miss Wooton's work in "Come on Papa" and other Feldman comedy songs. Her latest, "You've Got to be Cute as Well as Beautiful," is a real Wooton winner.

FOOTLIGHT FLASHES.

Free Songs.

We could fill "The Era" with glowing reports from performers who are singing free songs to most enthusiastic audiences. Obviously, the kick about free songs isn't

MARY LEIGHTON.

coming from the B.P. And the B.P. pay the piper, don't they? The moral is obvious.

A Sample.

Dorothy Meade, writing from the Royal Princess Theatre, Glasgow, where Harry McKelvie's panto. is still playing to packed houses, says: "I must write you about 'Old Pal.' It is my greatest success, and the audience love it quite as much as I do." *"Old Pal" is a free song!*

The Director Compliments.

"Matinée just over," writes Eddie Reed, from Birmingham, "and I'm pleased to inform you that 'Best Little World' and 'Linger a Little Longer' proved the hits of the programme. Personally complimented by the director of the theatre. Sparkling Mozelles, Millie Jillson, my partner, Miss Alban, and myself—all one family!—thank you for some of their biggest successes." Free songs, too!

Scoring!

Jack Cock, Chelsea's international centre, continues to score with "Smilin' Through," "Old Pal," and "That's How I Believe In You." Jack sends an enthusiastic wire from Hippodrome, Aston.

Back from America.

Hetty King, fresh from her great American success, is now rehearsing new Feldman numbers for immediate production. Look out for some sparkling comedy.

FELDMAN'S

"SMILIN' THROUGH"

FEATURED BY

FELICE LYNE.

B. FELDMAN & CO.

SOLE AGENTS FOR M. WITMARK & SONS, NEW YORK.

FOOTLIGHT FLASHES.

Extra Special.

There is much enthusiasm shown over Mlle. Leoni Bereni's new production, "A Feast of Beauty," in which Hilda Ammo features "Gingham Gown," "Carissima," and "Old Pal," and all reports agree that she is strikingly successful in these three fine songs.

A Picture.

They say that Adolph Kagan, the accomplished violinist, of the Empire, Willesden, is making a picture of "Dreamrose," "Kill 'Em With Kindness," and "That's How I Believe In You." "Dreamrose" is a new song by John Openshaw.

A Fine Quartette.

This refers to the songs "Carissima," "Gingham Gown," "I've Got the Red, White and Blues," and "The Magic of Your Eyes," all of which are receiving artistic treatment at the hands of Knight and Brady.

The Co-Optimists.

Look out for this popular combination in a batch of Feldman's latest!

T.T.

This isn't a Pussyfoot par. It refers to Tommy Thurban—who certainly knows a good tune when he hears it!—and who has chosen "The Sheik" and "Sunrise and

VERA WOOTON.

You" for The Great Carmo show, of which he is the musical director.

To the Finger Tips.

Artistic to the finger tips, the famous Michaeloff Trio are now featuring "Roll On, Beautiful World" and "Crooning." It is a positive delight to listen to those fine numbers being featured by this accomplished trio.

From Reg. Wentworth.

"I got a big burst of applause after the first verse of "I'm Missin' Mammy's Kissin',' and a vociferous encore when I finished. It's another 'Mammy's Arms'!"

Sailing April 29.

Maxwell Carew writes: "Just a line to say 'Amazon' is still going strong. Send me copy of 'Your Eyes Have Told Me So' and any others suitable for Australia, New Zealand, Africa. I said on April 29."

"Keep Guessing."

Leon T. Acland, director of music for Fred Collins, tells us he included "Ain't We Got Fun?" and "Linger a Little Longer" in "Keep Guessing" show (produced Monday last with great success).

At Monte Carlo.

The Versatile Four write: "We are making a great sensation at Monte Carlo with many Feldman numbers, including 'The Sheik,' 'Canadian Capers,' and 'Wimmin.' The last-named we shall make one of the biggest things ever!"

Warm Your Act at the Fire of Feldmanism.

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